

Introduction to Tandem Morphologies

Drawing Dimensions Third by Fourth

Edwin VanGorder



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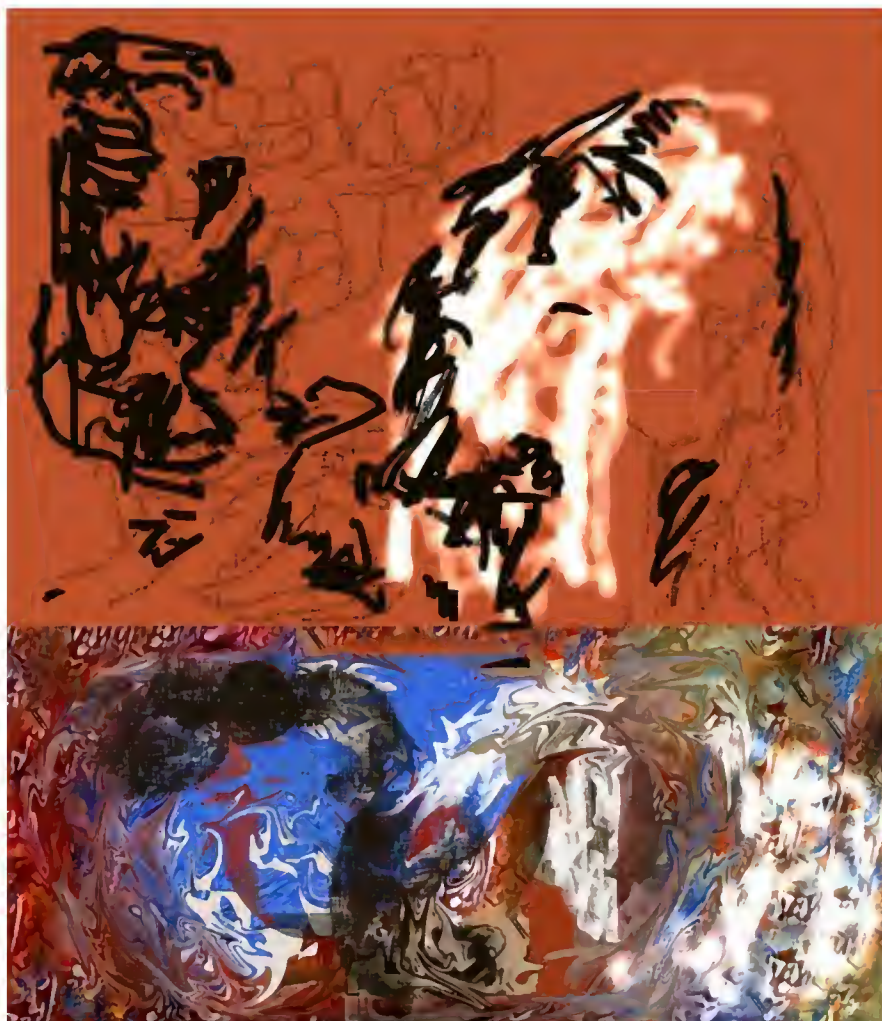
Introduction to Tandem Morphologies Drawing Project

These works relate directly, or indirectly, the software argument of 4 dimensional forms from dimensional section as modified by, intersecting, and reflecting the morphologies of another, tandem project and this second, is directed at the virtual level projection of the Mannerist drawing tradition in which the autonomous mark seeks a rhythm prosodic to materials and a connection as well to the categorical thinking by which rhetoric, visual and verbal extends the connective clauses, some times as apostrophe or trope, a centrifugal motion, sometimes the more verse or strophe like philosophic bracket of an inwards, mediated perception towards a centripetal relation to the consideration of motion towards and away an object constituting a subject.

The interlacement is symbolized in the first mentioned project by a braiding theme, in formal rhetoric interlacement means relating a clause canonically through a juncturing repetition over prosodic time which in my thematic can be construed as the structural links reflective of mortise and tenon marked on curved surfaces. In the 4 dimension scheme the time element is a skewing of vectors which inverts them, in the non 4 dimensional projection the sense of time is punctured and interrupted by happenstance.

If the 4th dimension is a vacation from the third within an art conception it is correspondingly within the domain of the memory palace to recall the artists of vacation, obviously Sargent, but at the moment I find a kind of travel to the netherworld's complemented by Dururs sketchbook of his travels in the Netherlands where he found an ethereal moment in silverpoint he borrowed from his realizations into the Flemish capped stroke, in which a strike through moment meets an open flourishing motion at tangents which create a kind of artificial v stroke. The cultural layering's of the Flemish coiffures offer the garment industry at the moments it meets cultural momentum leading to the loom and punch card denominations of computer realization from queen Methiodal's Bayou to the computer ephemera in which some of my sketches rather than framing into a fixed entity are instead drawings of computer space itself as it were ,would and will be.











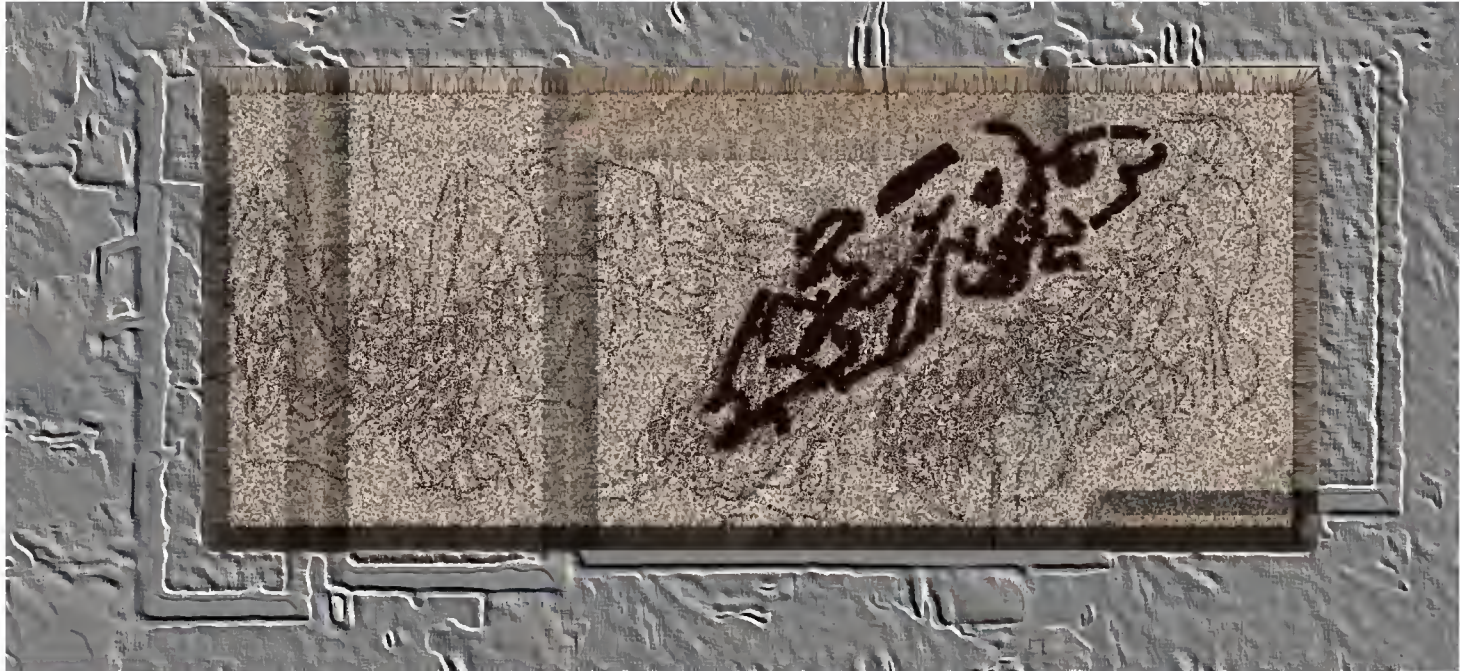








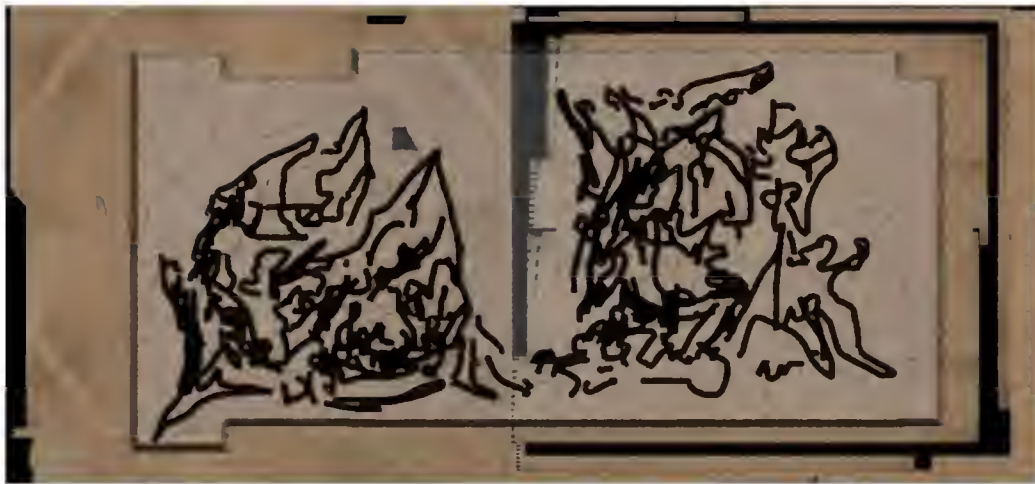




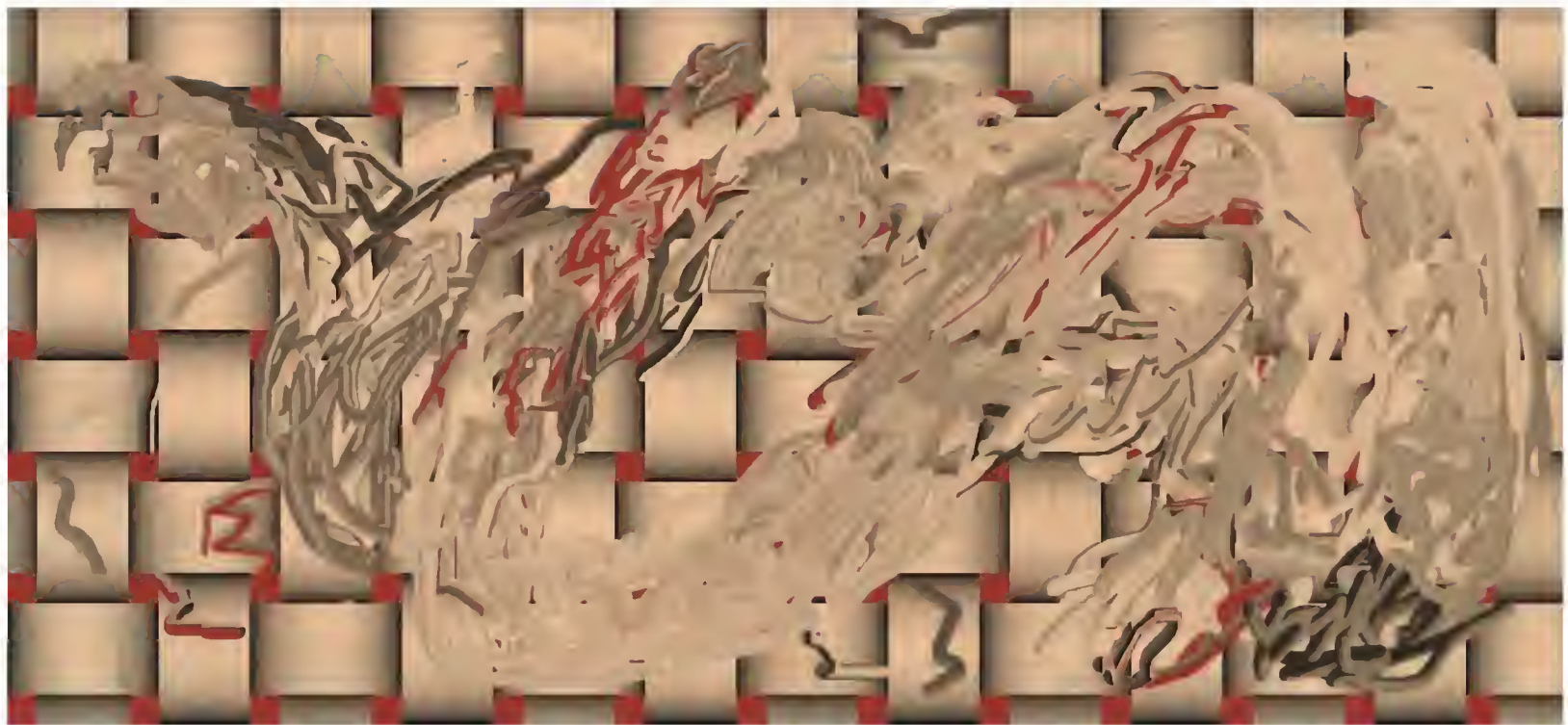










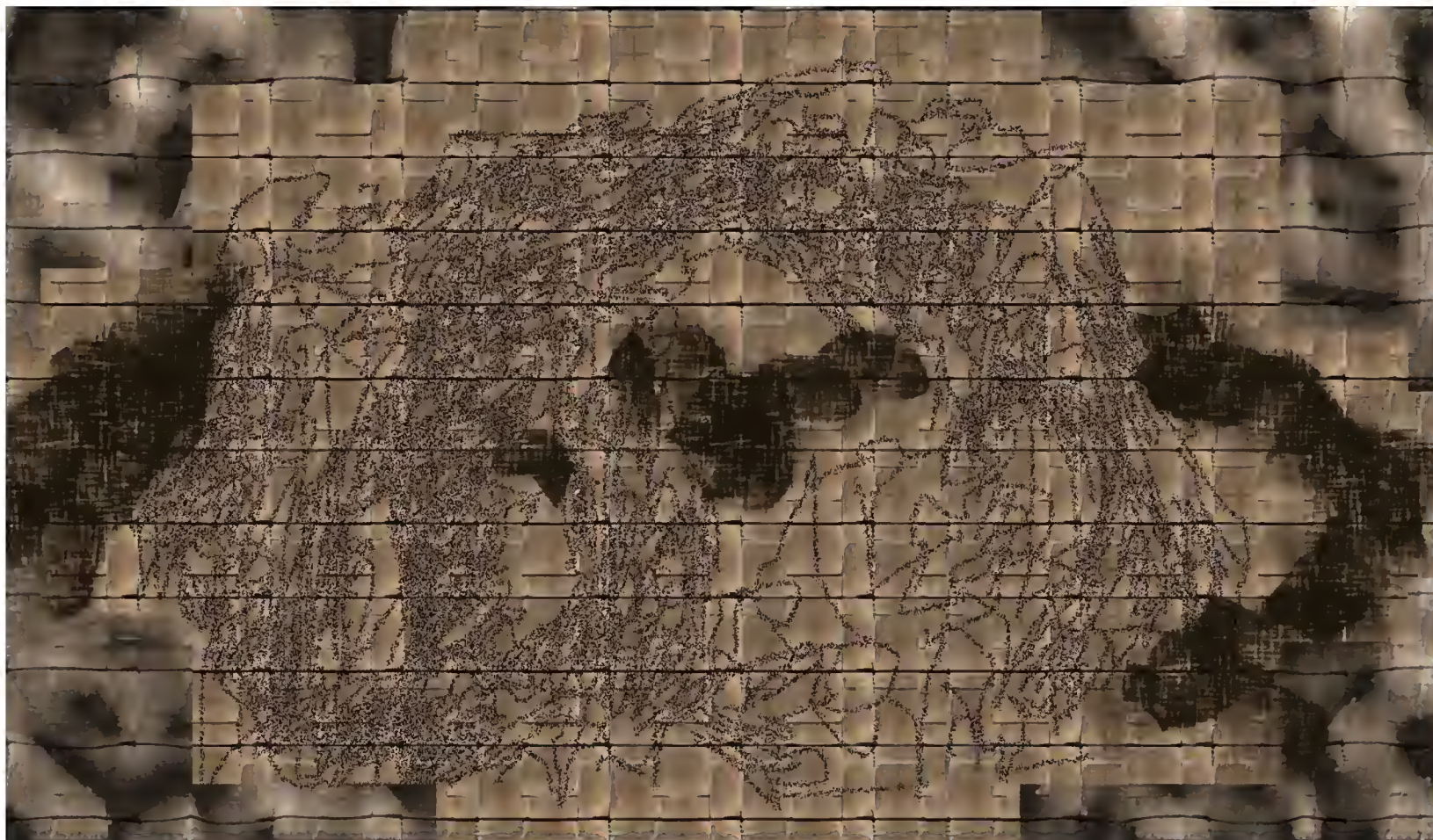


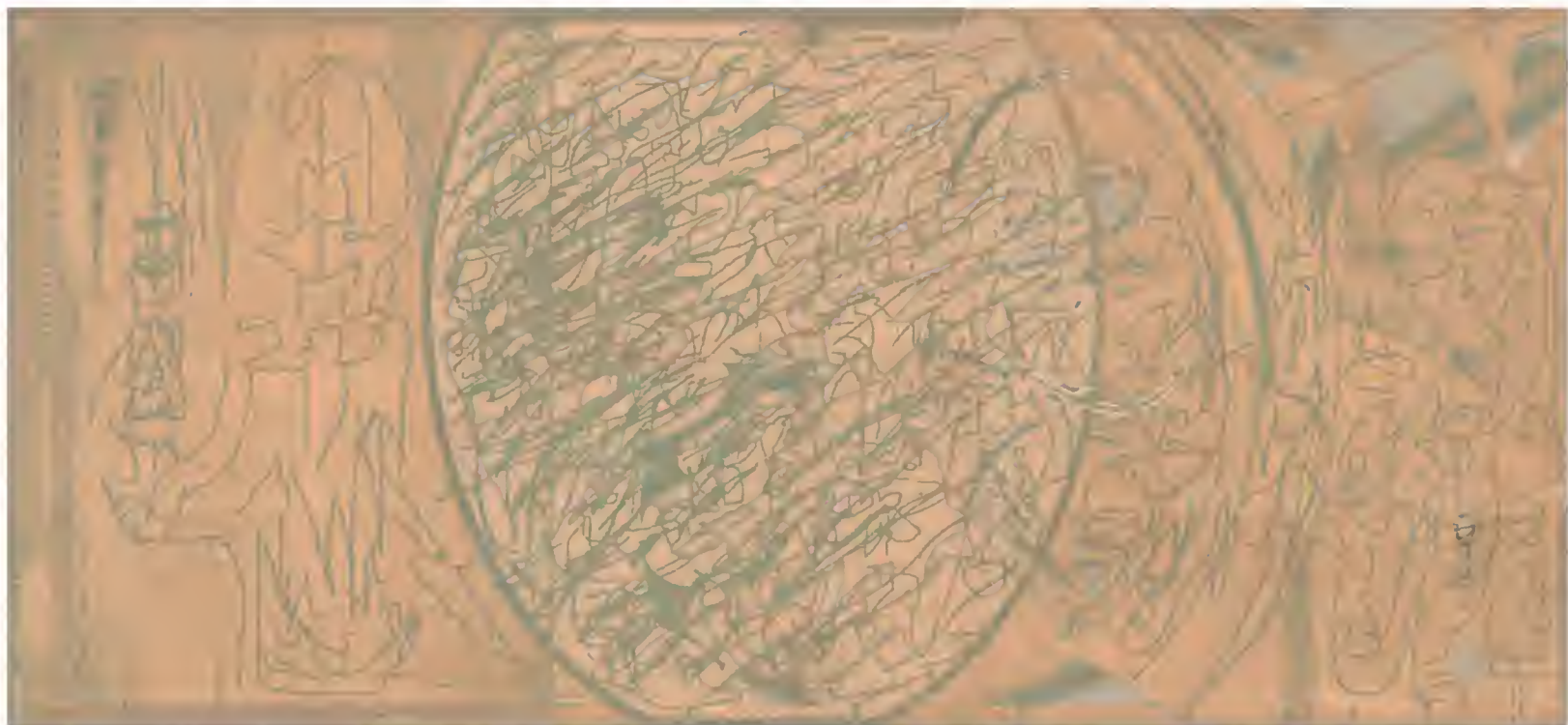


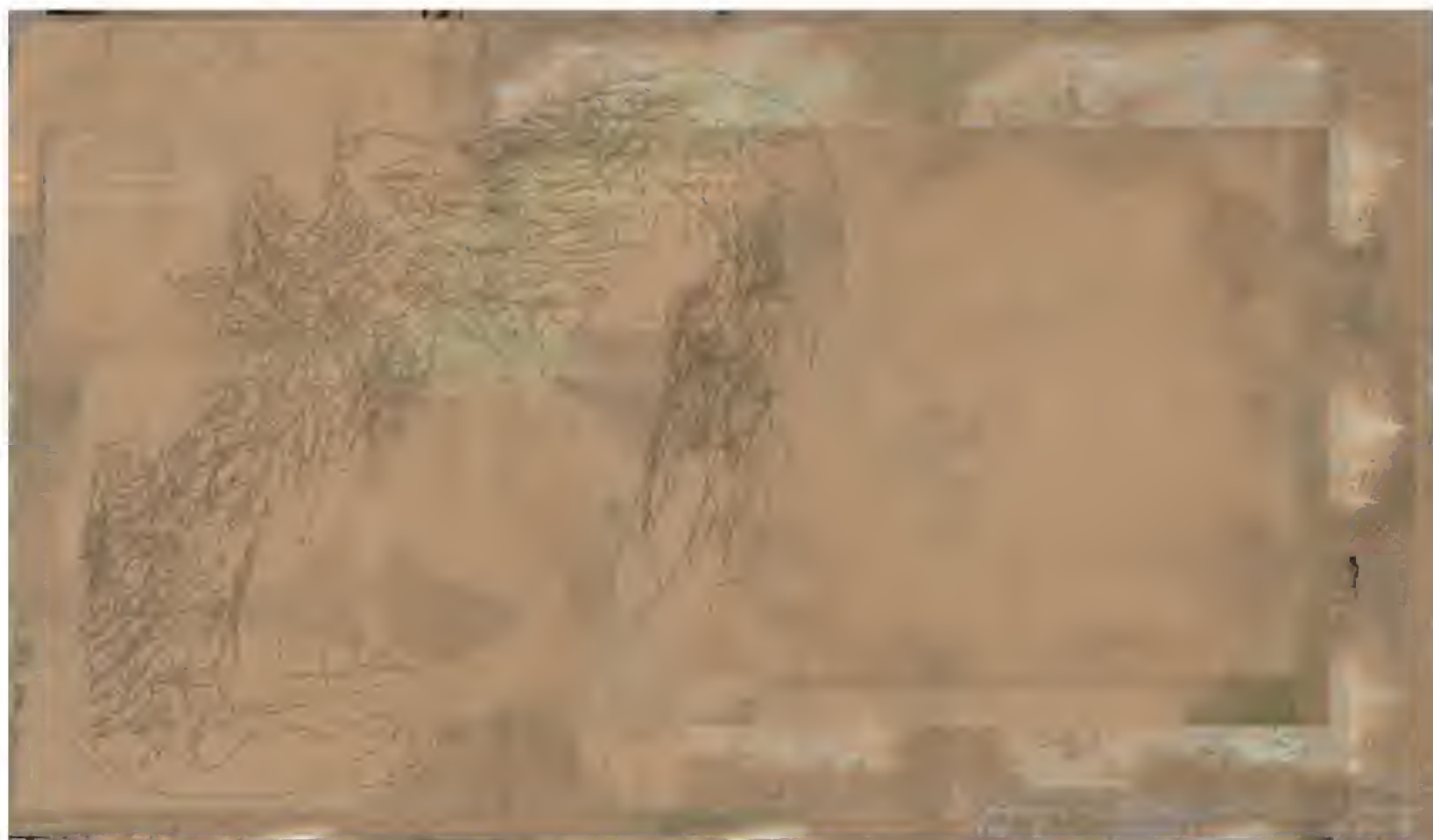




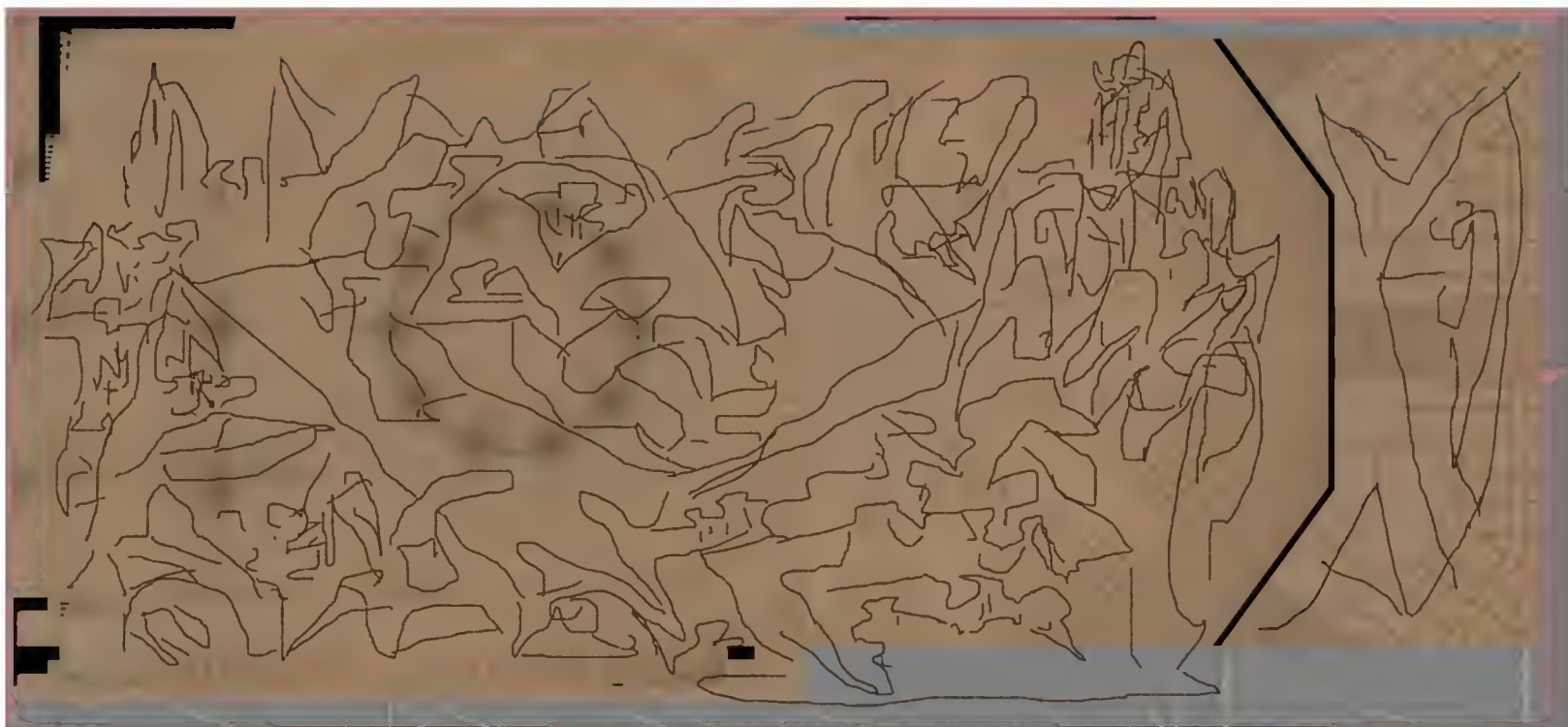






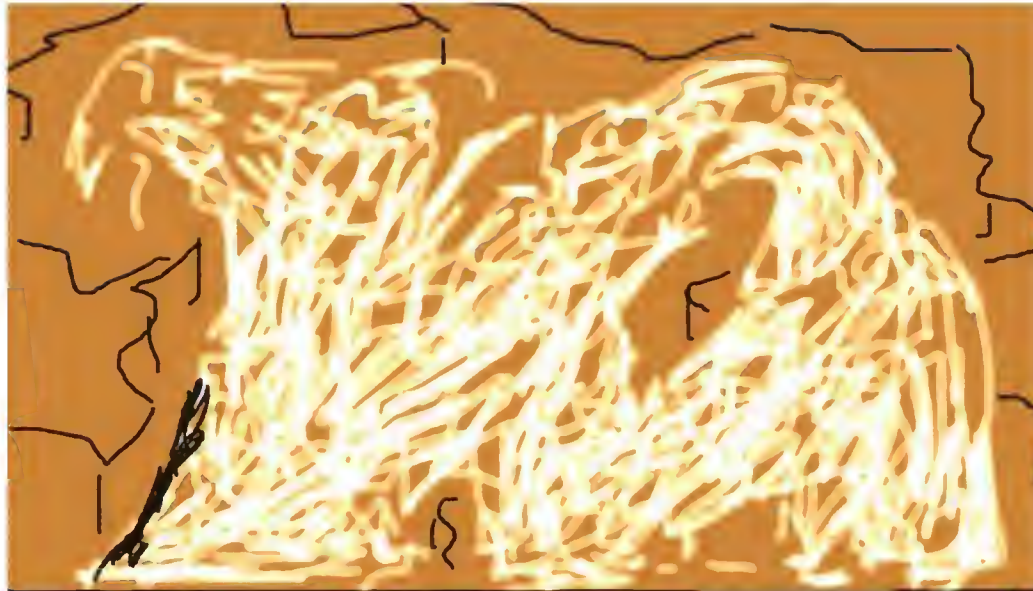


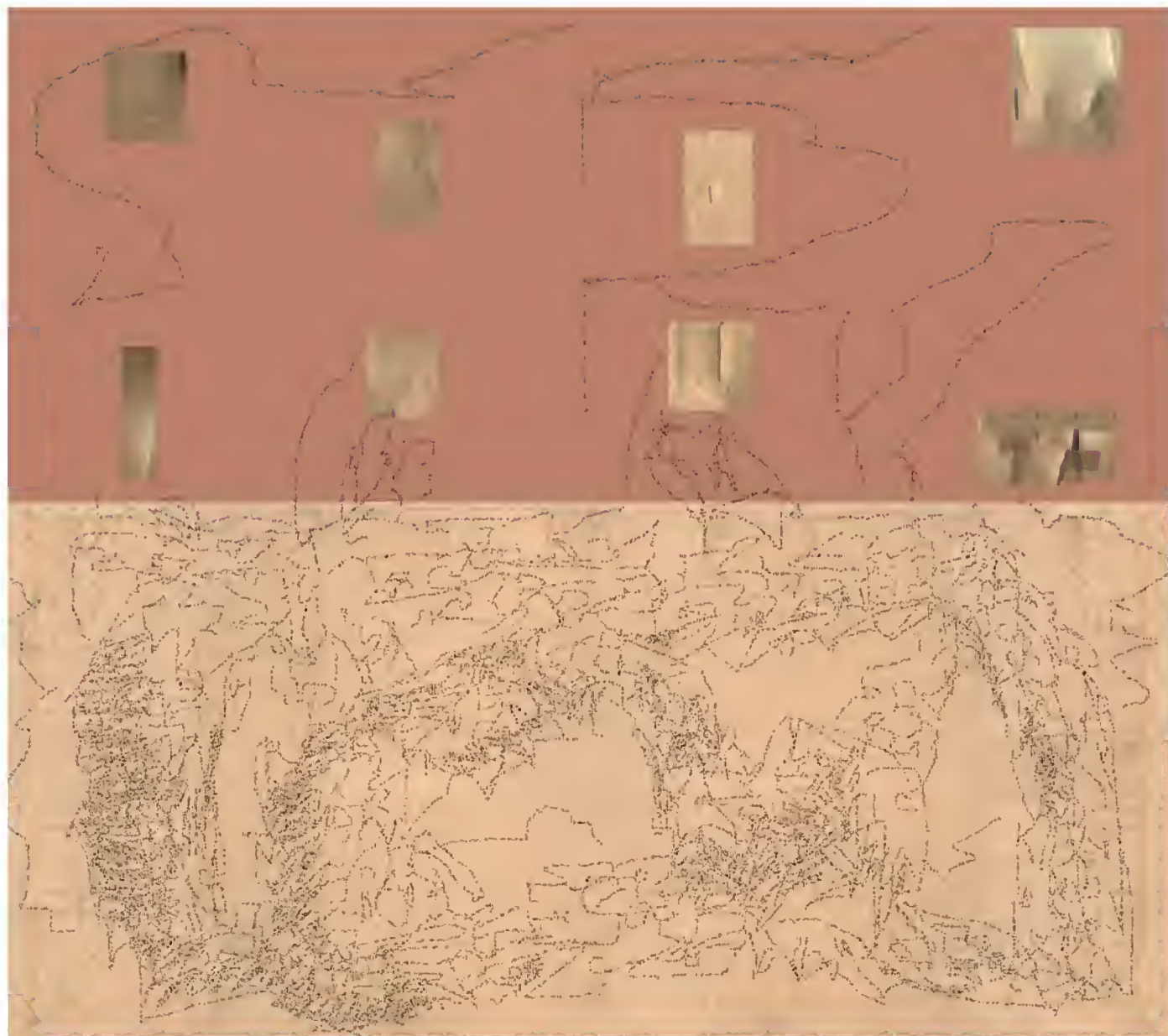


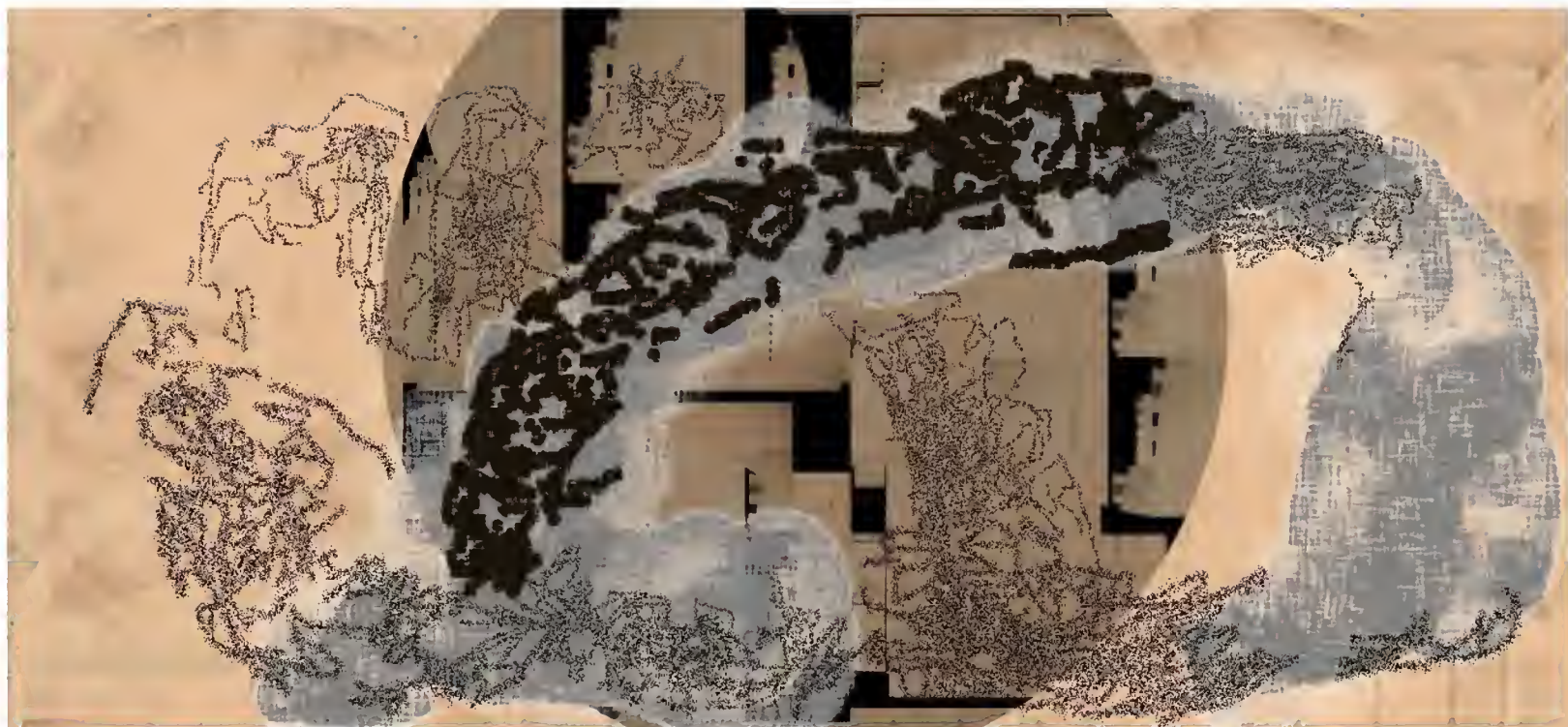


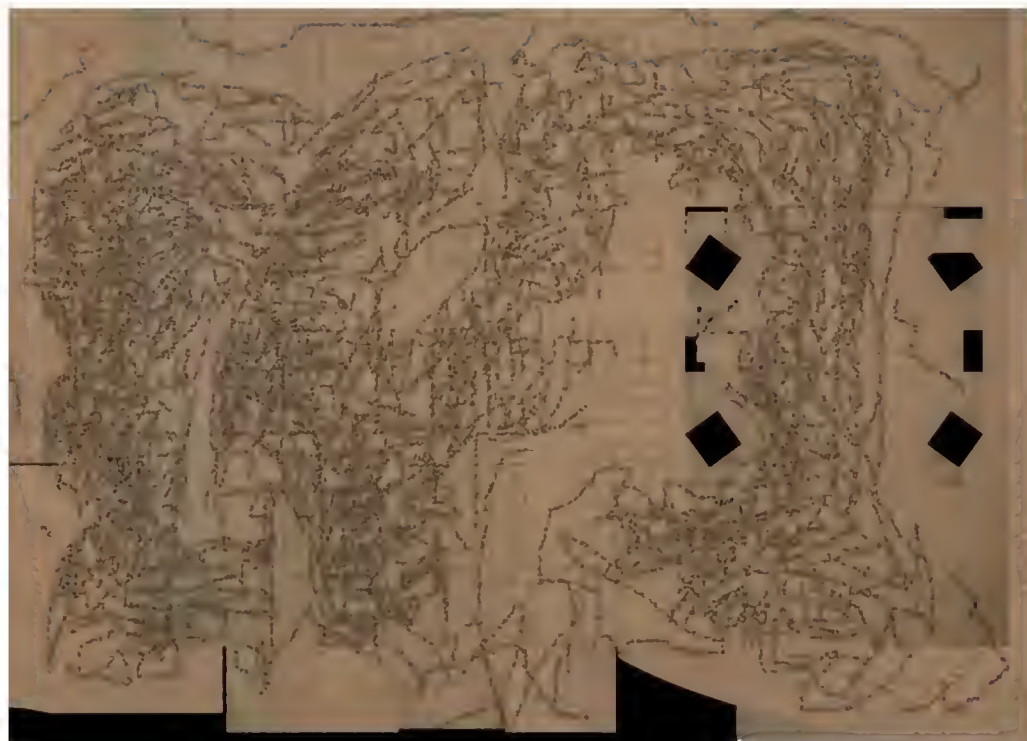
























2

H 2o

H is the aspirant hither and thither

The Story of H

Where the arrow is morphological "nature loves to hide"

That the target is osmotic

Throwing the target at the arrow

Arrow and error tether and aesthetic Teythys and Thetis

Moirá and Morrow = ethereal ethos -> Appeiron

Theater and Rhetoric mutual anagrams

Thisness and thereness

Therebeing one

This being the other re- (ousis)— renaissance

At a remove

The Dada is an allegory within morphemes

Towards the dissolution and solution of strata

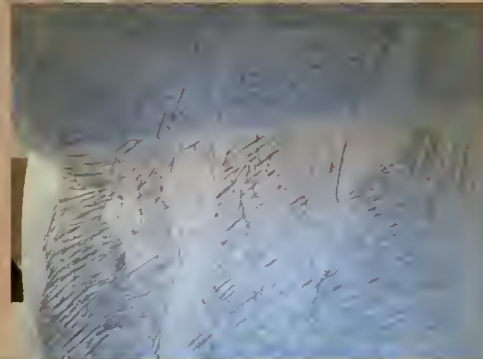
The surreal the rhea lycee

On the broader connective bands of trope

The Rabbit's rapid rabid Burro up downtown

Ousis (being) in Proust's cut papers corker

Bus Stop Telaeram rebus of ousis there being dassein dessin









Cott
Tres,

Inter

Schis

Ischr

abra

Heur

listen

Rose

Dada

Sur n

Crue

Thea

Fate,

One

Prim

Persi

Ghos

sign

The u

Style

Cont

Sten

Bein

Rena

Flux

COLLAPSIBLE ABSTRACTION

TRES RICHES HEURES : HEURISTIC ROSE

INTERNATIONAL STYLE: TWO POPES

SCHISM

ISCHMAEL : TO HEAR, COMPREHEND LANGUAGE, OBEY GRASP, GIVE A HEARING, LISTEN, THUS THE COUNTER PART OF ABRACCIARI ...CALLING... CALL ME ISCH-MALE

HEURISTIC ROSE (ANAGRAM TRES RICHE HEURES): -PAPYRUS OF PAPAL SCHISM- ISCHMAEL (HEARING GIVE HEARING, LISTEN GRASP) COUNTER COURT: ABRACCIARI: GRASP, COMPREHEND, EMBRACE, MEASURE

ROSE: PERSIA, TO GREEK : OUSIS AND RHEA, BEING AND FLUX: ROSACIA: RENAISSANCE- ROSACIA

DADAIST SOUND POEMS" MORPHEMES AS CARRYING THE COLLAPSIBLE ABSTRACTION OF LANGUAGE UMBRELLA

SUR REALISM: ASSOCIATIVE TOPOGRAPHIES OF FORMALIZED TROPE

CRUEL THEATRE

THEATRE: THETIS, TETHYS, TETHER, BINDING, ASW: SENSITIVITY, AESTHETIC, GROMMETS OF FATE

FATE, RELEASE FROM THE GODS. (ROSACEA: AURA, AURORA- HXH : ASPIRANT

ONE WHO ASPIRES, ASPIRANT, H THE CONNECTION (SOCRATES- VOWELS CEMENT THROUGH WORDS)

PRIMORDIAL CHAOS: EGYPTIANS

PERSIANS, MAGI" GOETIA, THEURIA

GHOST IN THE MACHINE : SECLUSION THEORY AND SAYERS DELEMMA (ONES VERBAL TAKE ALTERS STATEMENT AND SIGN TO STATE MUST GRASP WHOLE BUT TO GRASP WHOLE BE PART.

THE UMBRELLA IS A TRACERY EMBLEMATIC OF THE COAT OF ARMS , DENOMINATIONS OF ROSACEA IN THE INTERNATIONAL STYLE OF THE PAPAL SCHISM AND OF GOTESCHI GIVEN THE TRACERY EXTENSION TO INTERNATIONAL STYLE

CONTEMPORARY INTERNATIONAL STYLE" GLASS- THE TRANSPARENCY

STENOSIS, NARROWING, OUSIS, BEING

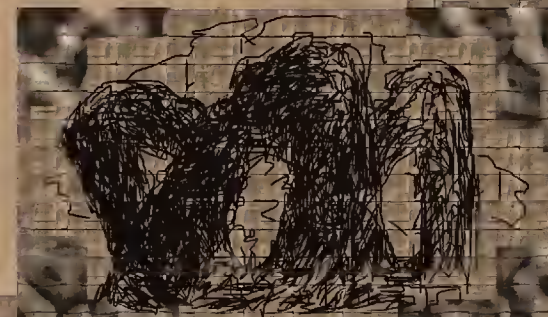
BEING: OUSIS WORDS: PROUST, RUSSIA, PRUSSIA, LOUISIANA, FOSSE, OCEANIC, OSMOTIC, NAISSANCE,

RENAISSANCE, ROSACEA

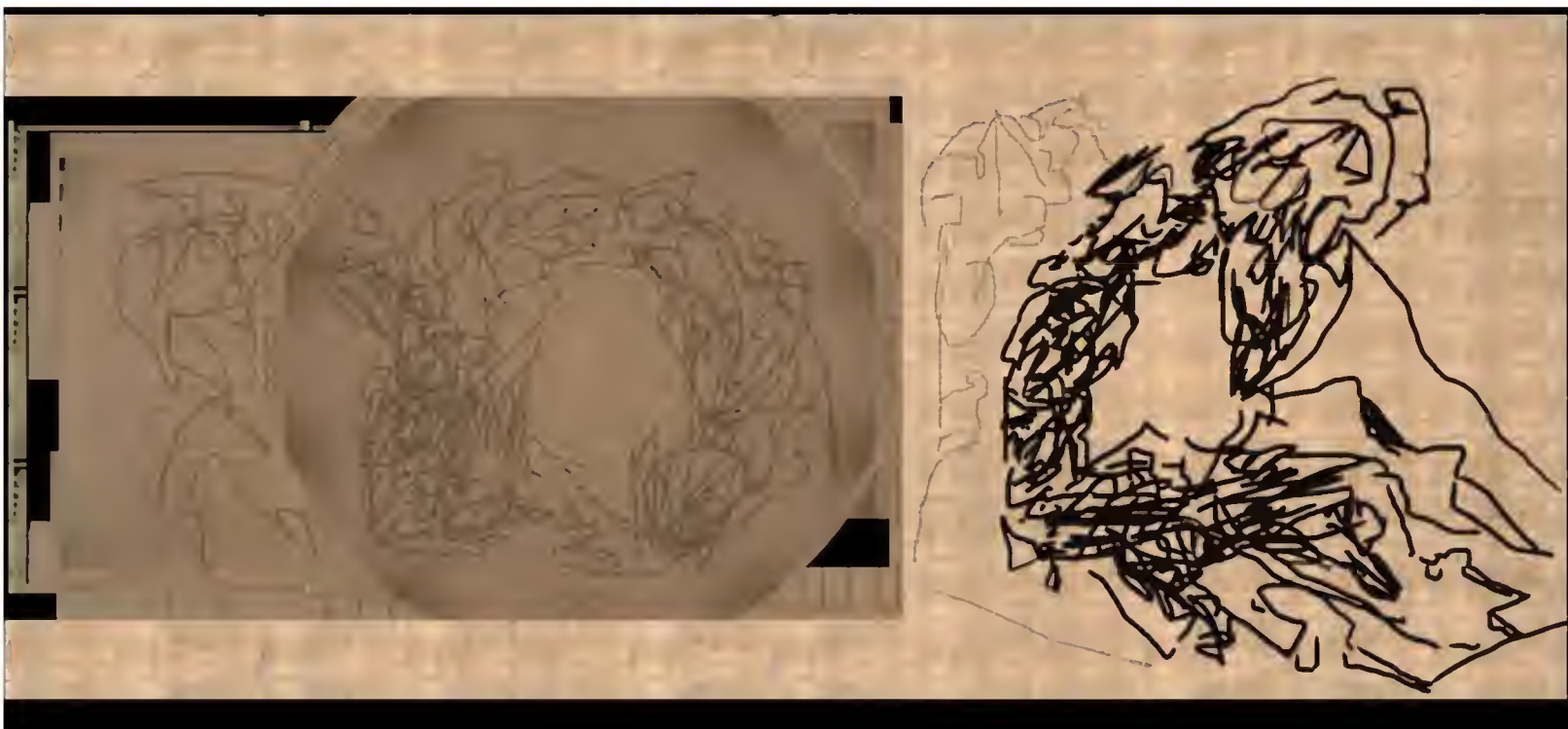
FLUX: RHEA WORDS: /DREAM, RHETORIC, PERSIA. REALIZE, AREA, AUREA, AURA, MEMORY

THERE BEING. DASSEIN

Thisness- thereness -philosophical bracket



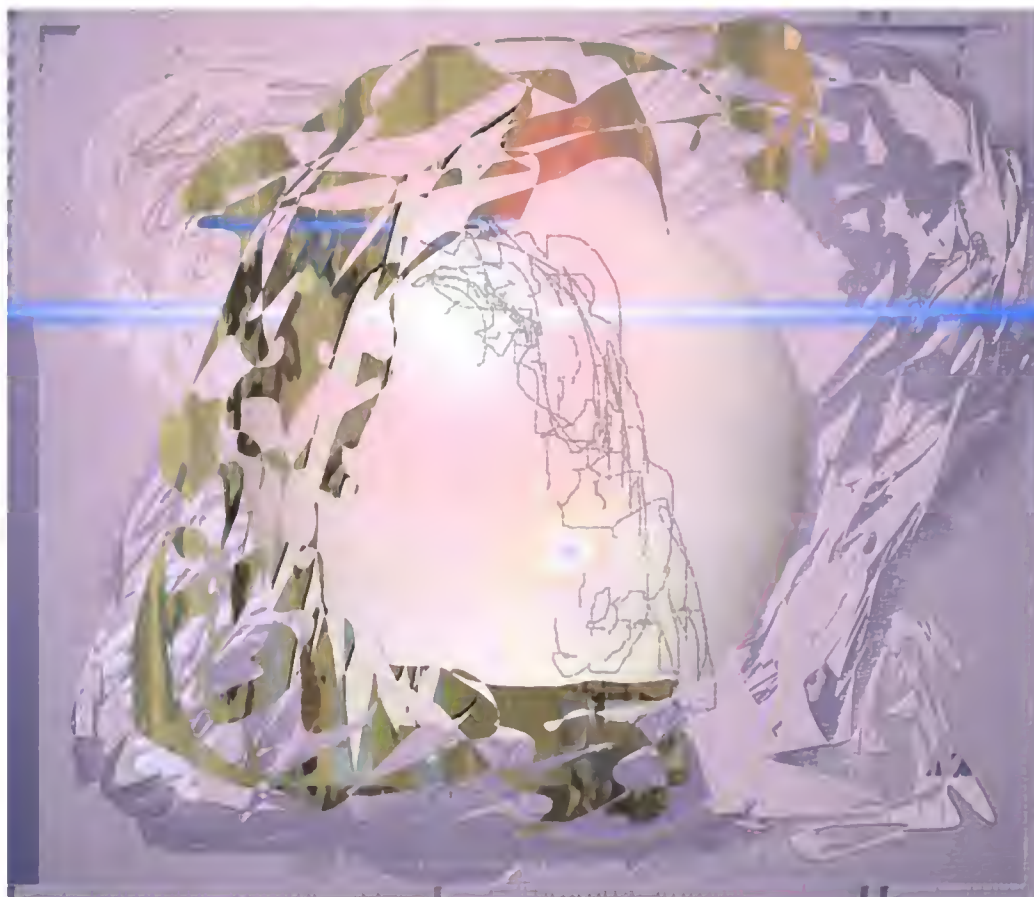






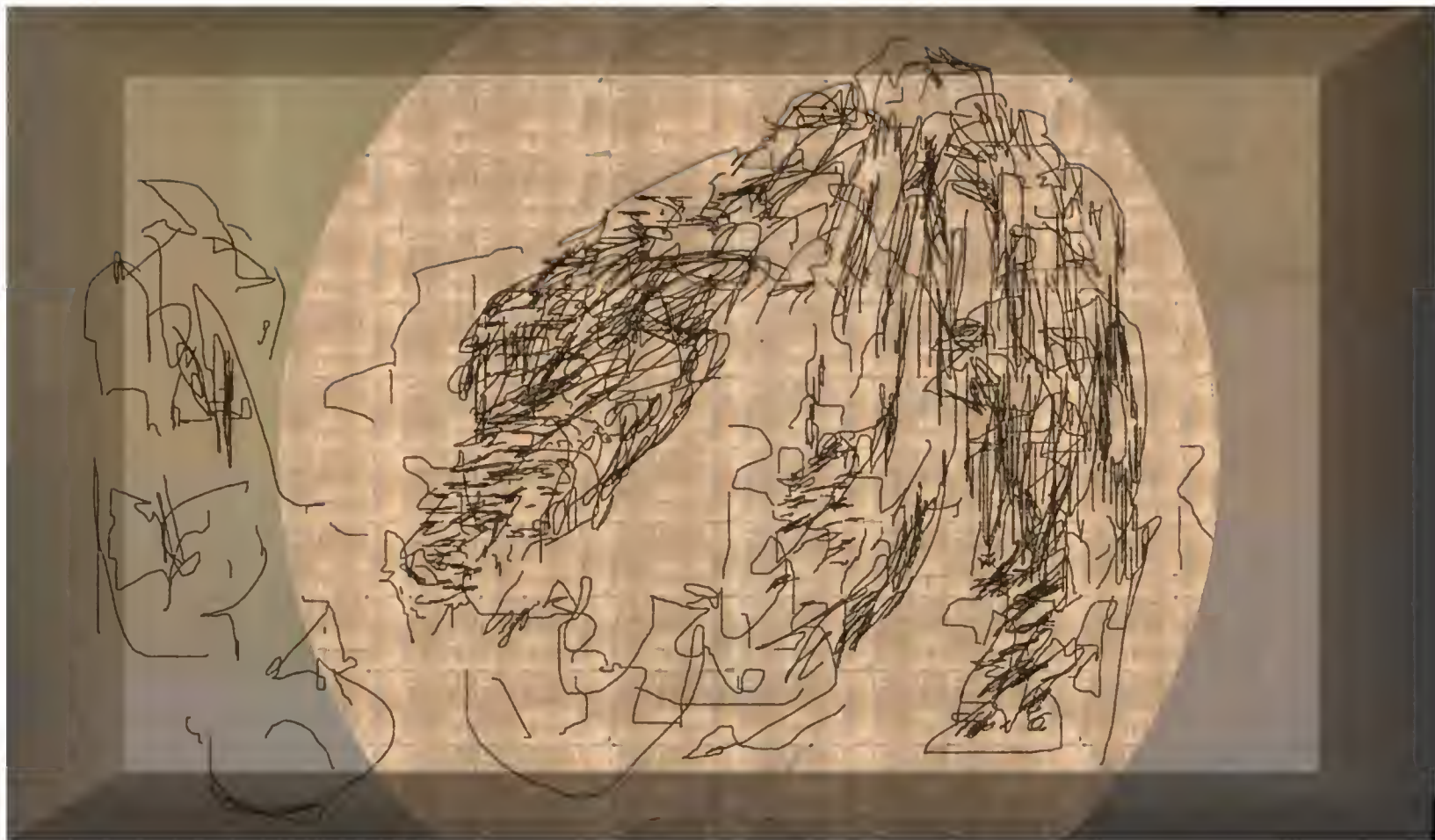










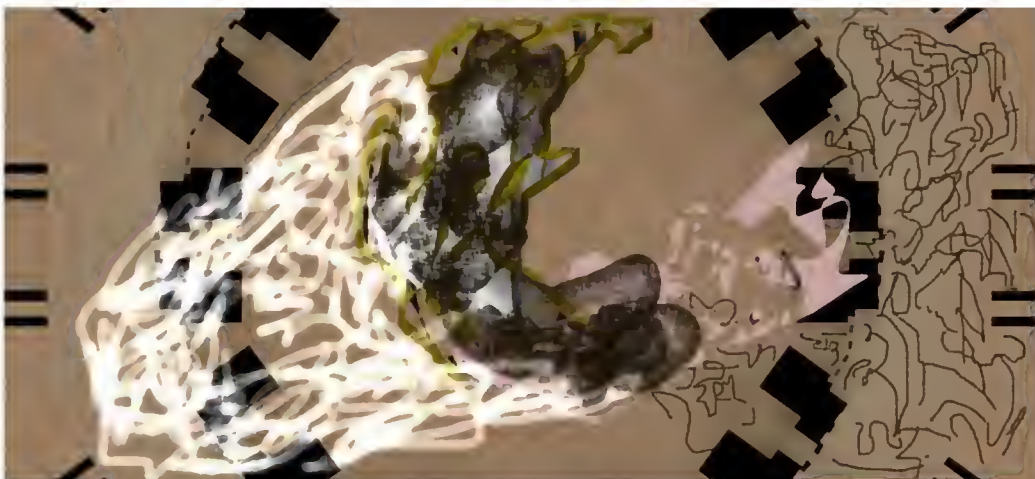


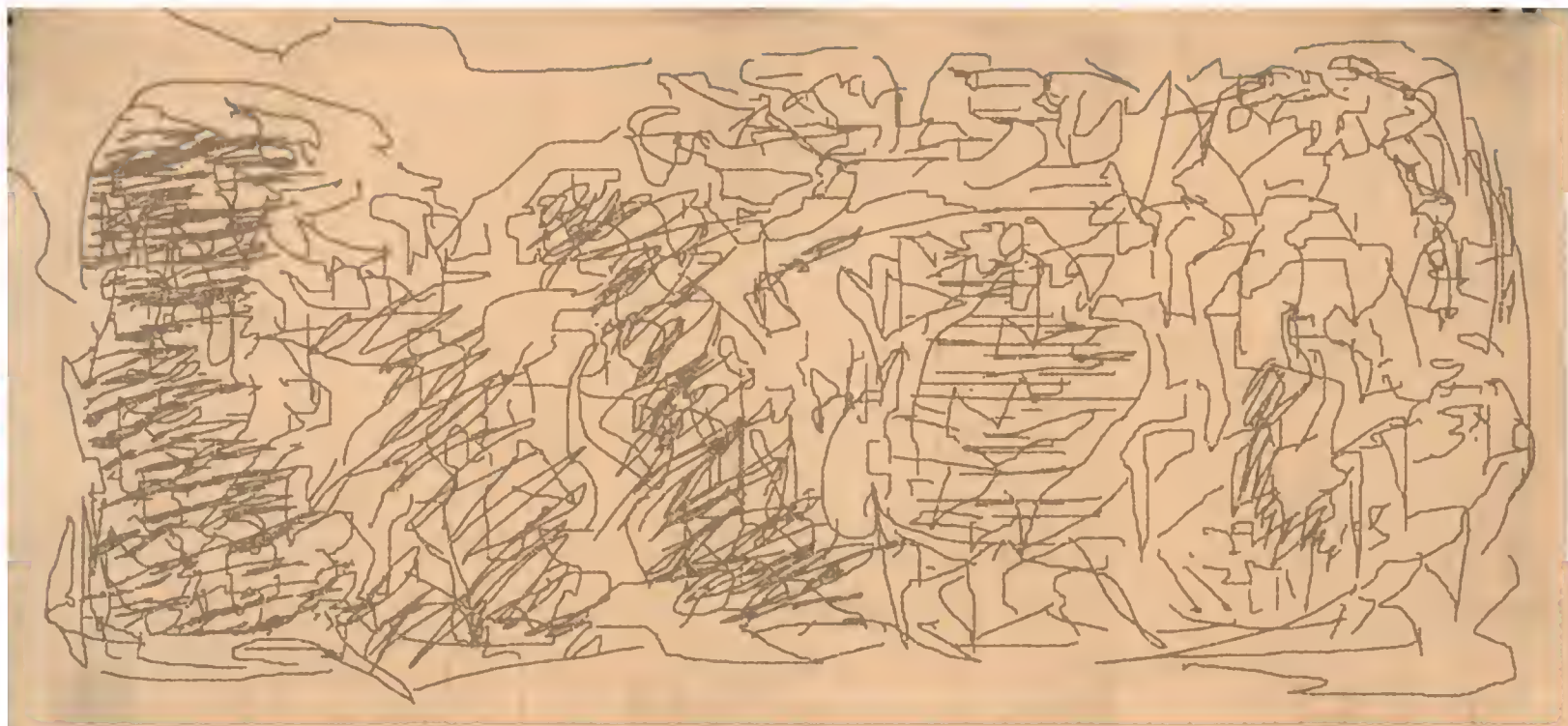




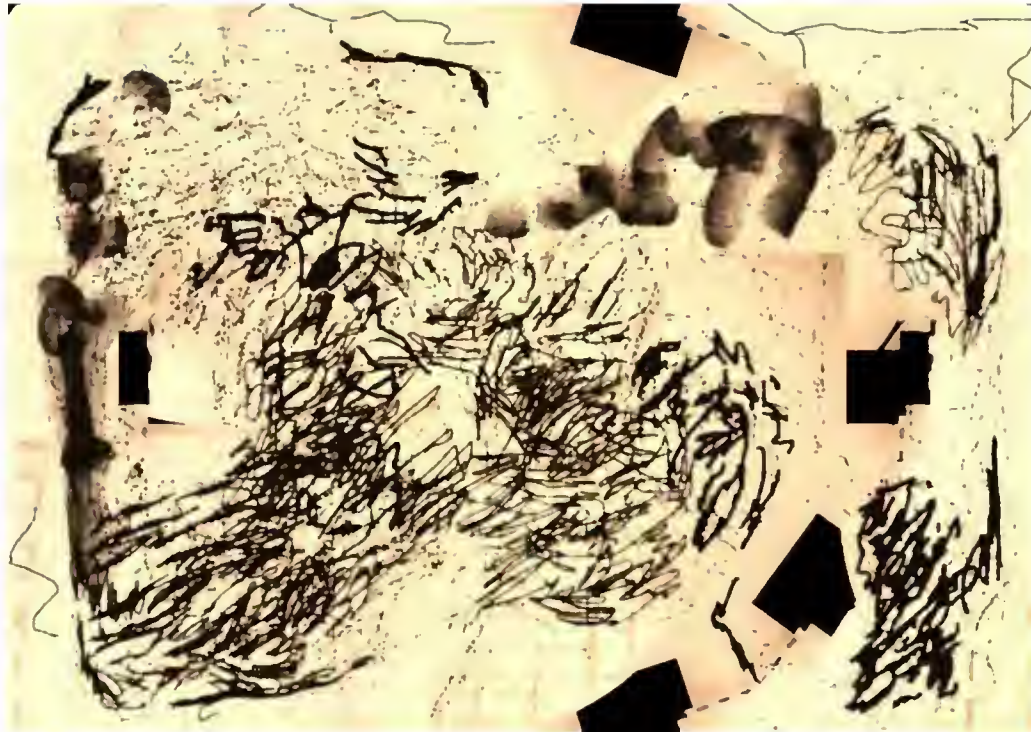


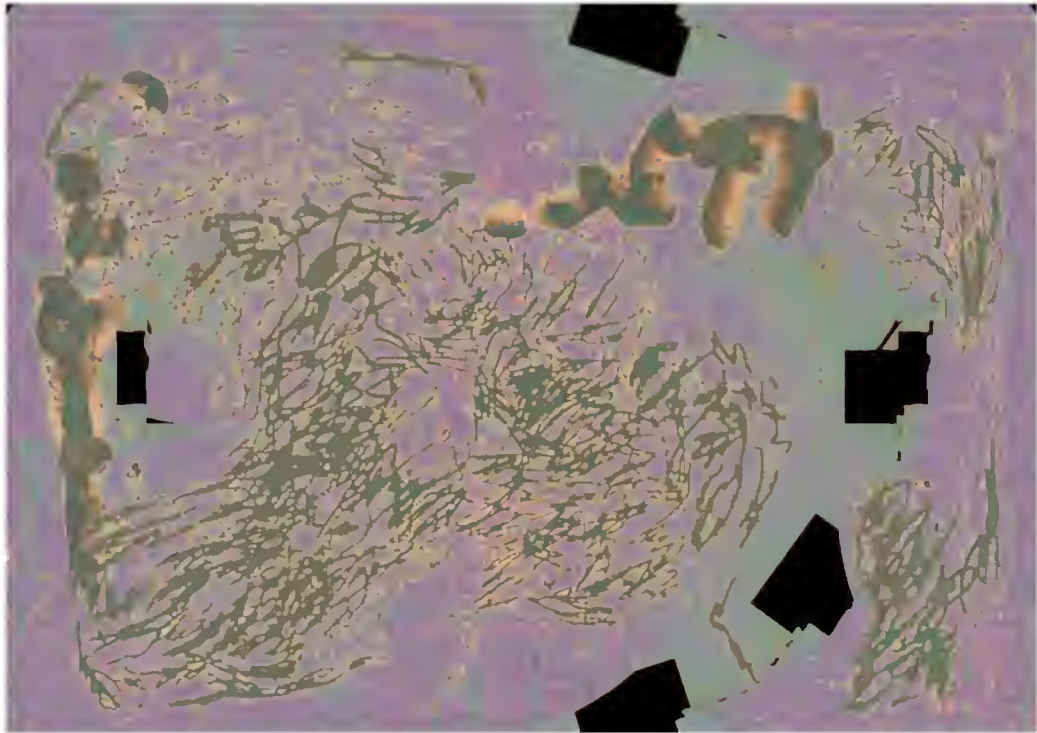






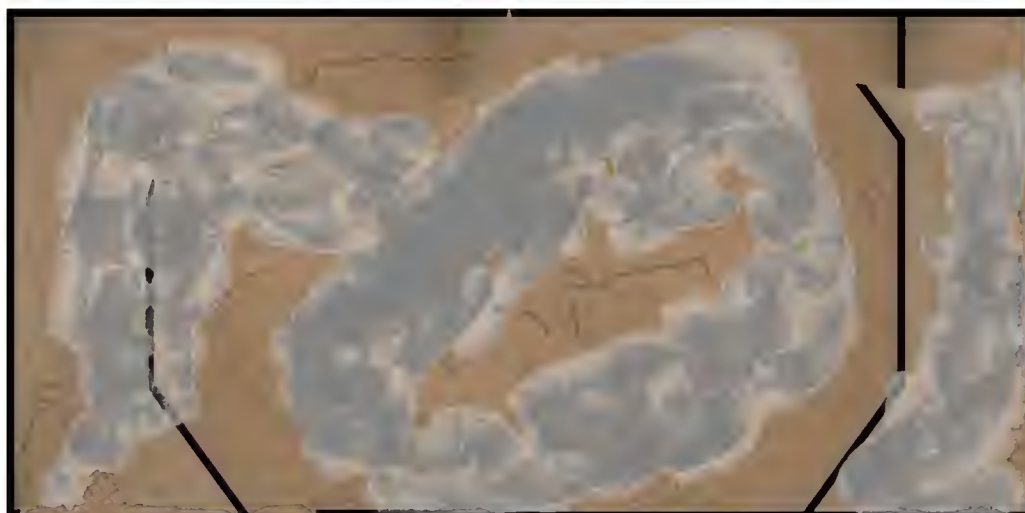
















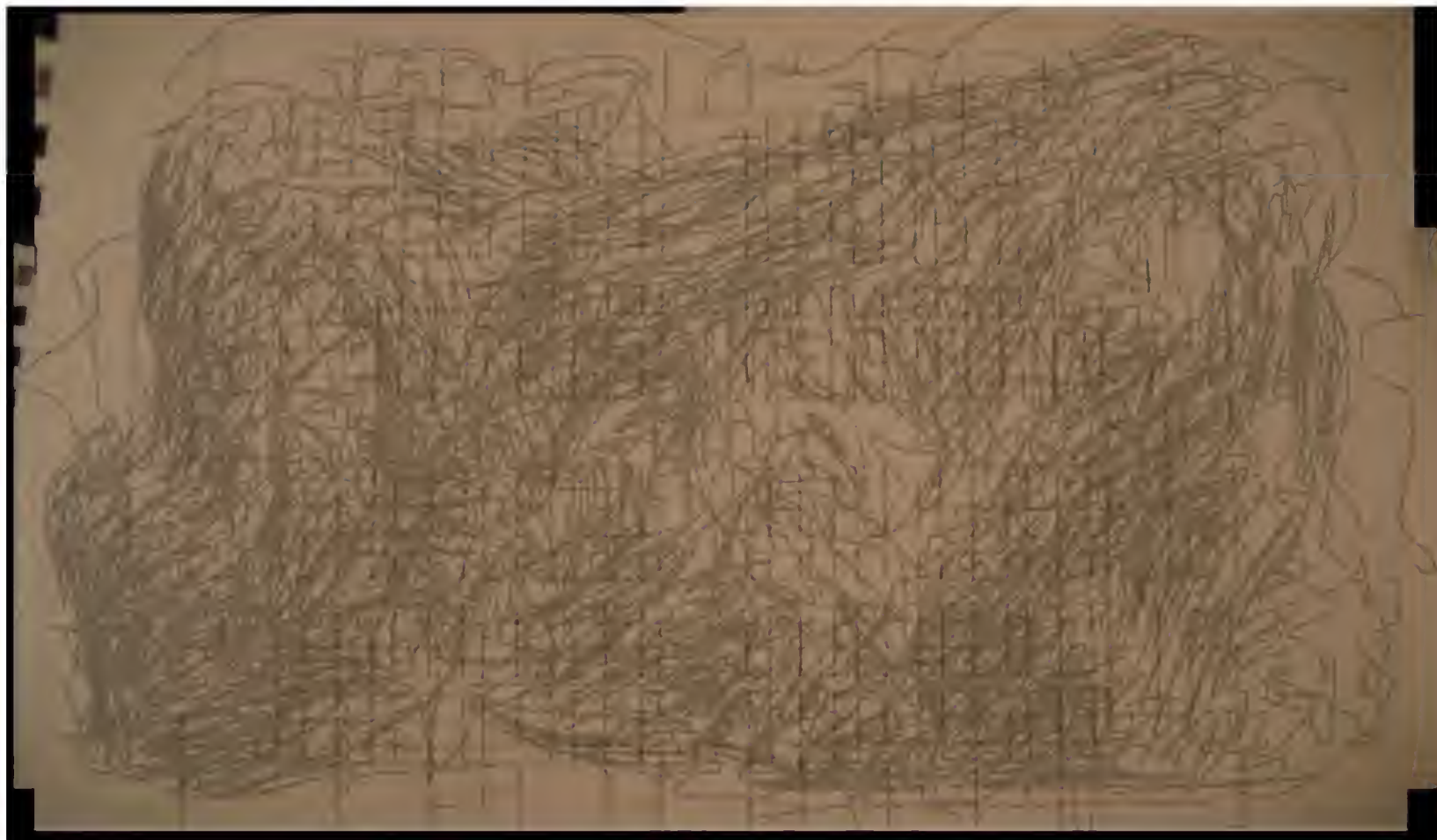
GOETIA DOWN

Finnegan's V v. II

Al along the the watchers tack any clothis on a nacolouthon as snaked or taked. Heuristic tact to
toe pounds of Pound and on Ousis Proust andyway Rhea dreaming any oasis in a park and Renny
realizing Renaissance alsong the watchers tick.

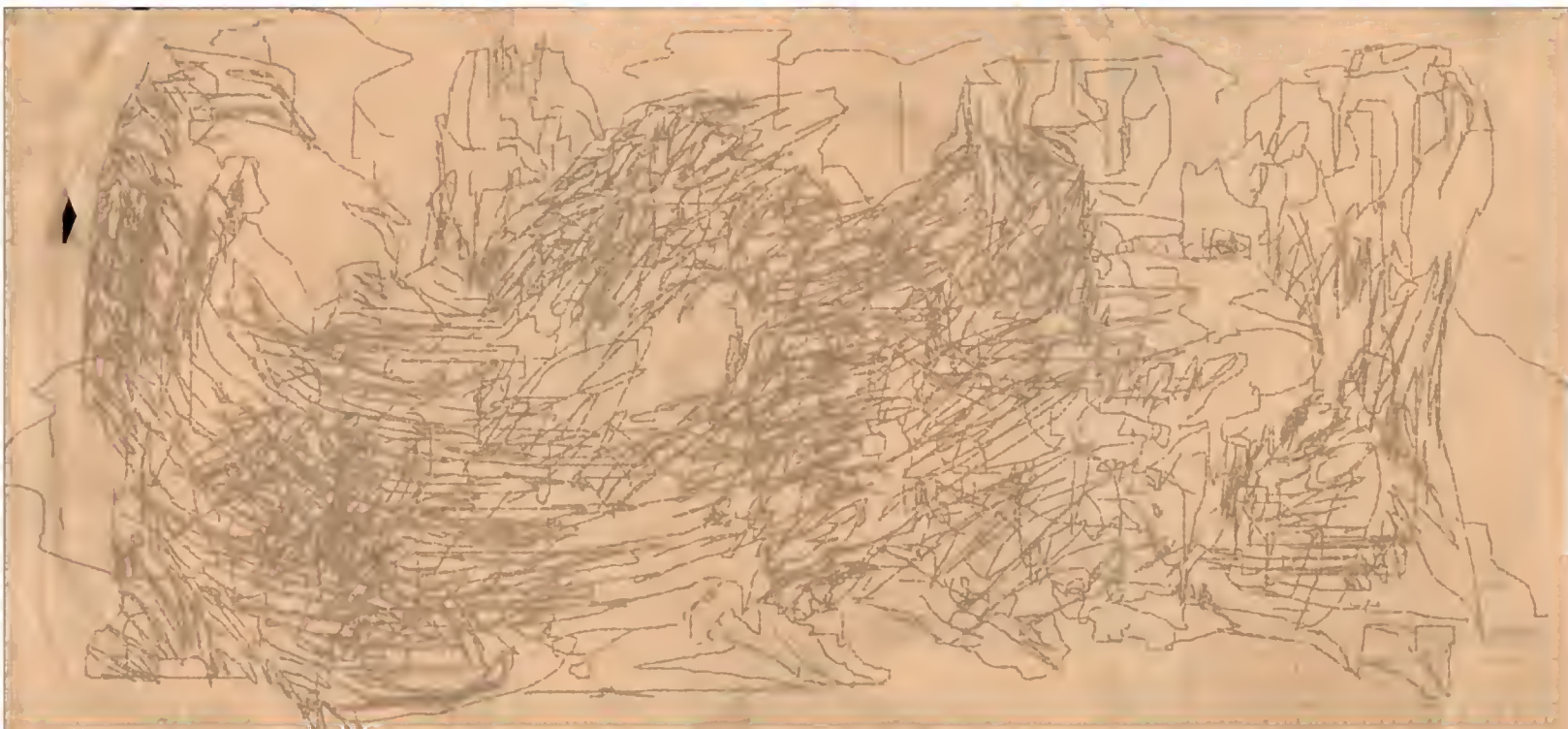
Andros arose arise arose Rosacean Roses is as anthros troped Andros coppers robbers iron and
ore alloysis and ambigua begat copper and iron illustrius Tres Riche Heures heuristic rose caveat
excamera pre paper yer rearly there Aurelias and pet the Ghost as pass the possible.

Dry yer humors the day is drawin and crocks or morin hypsos the rife roof and all auroara the
flagstones catch the fishers fetch the Moira of us the hoarse in time betcha whorl.

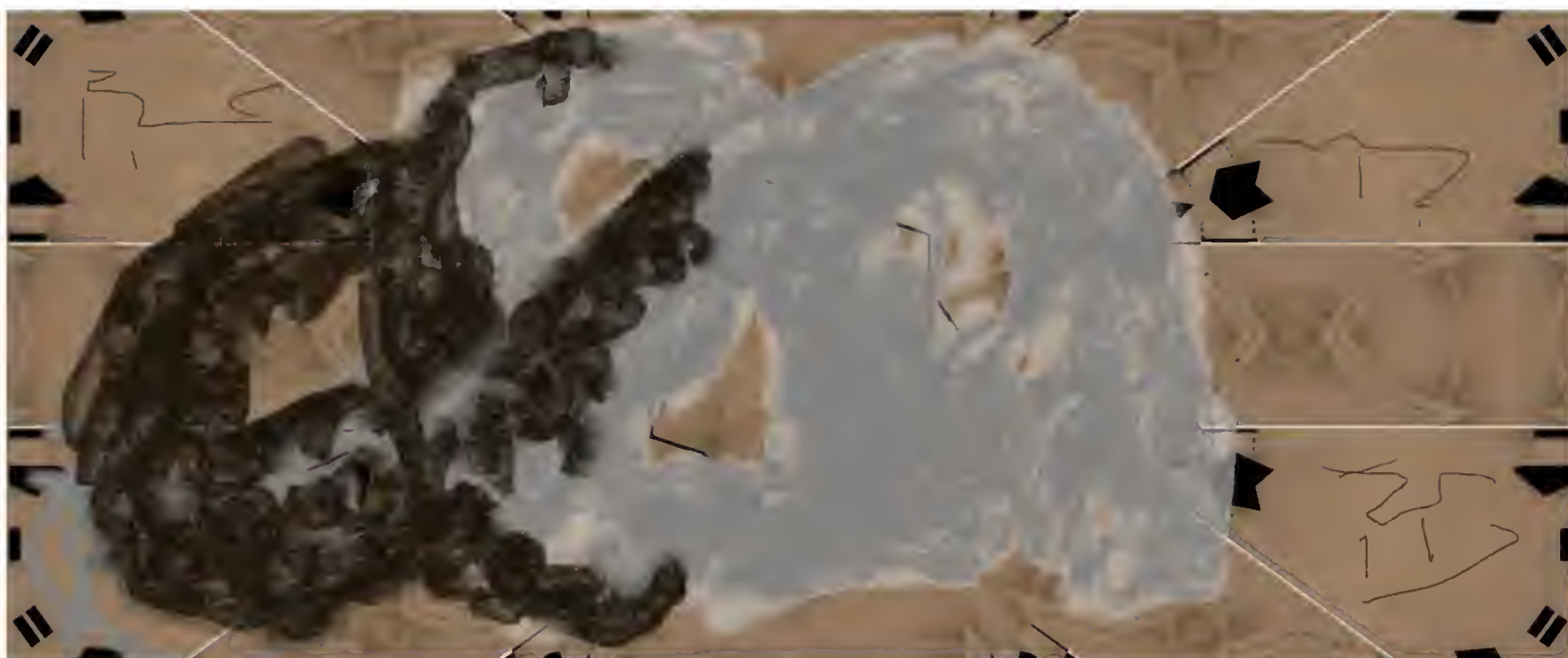


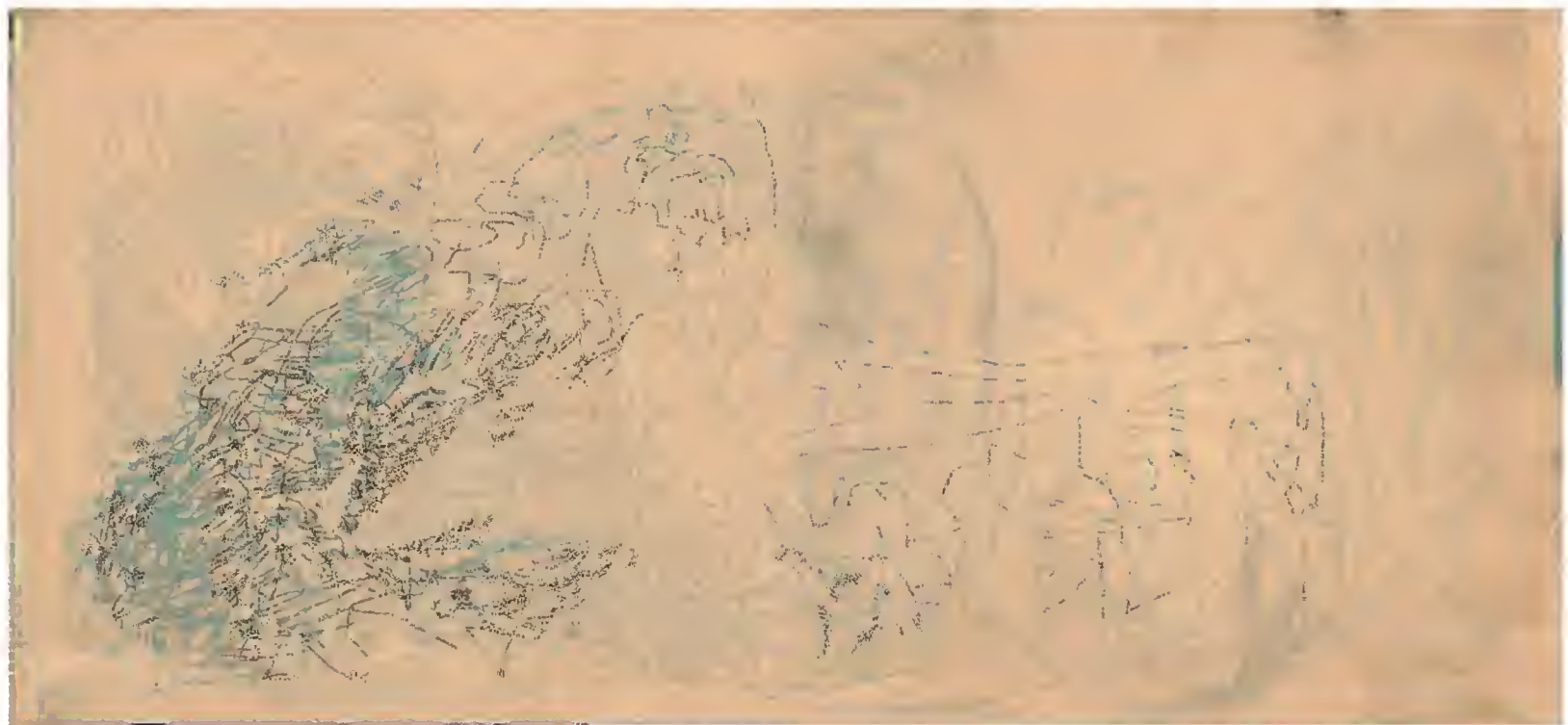


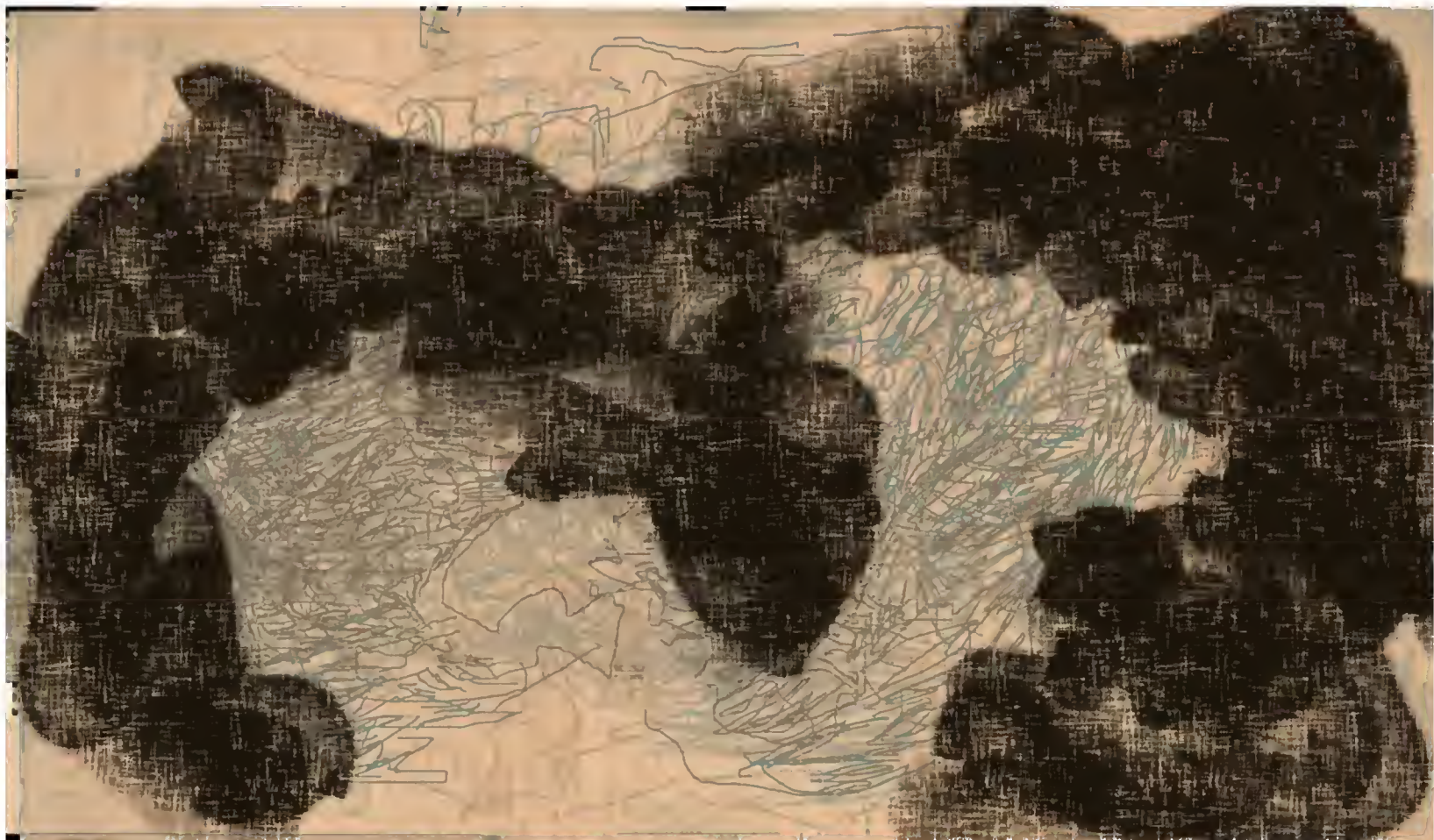


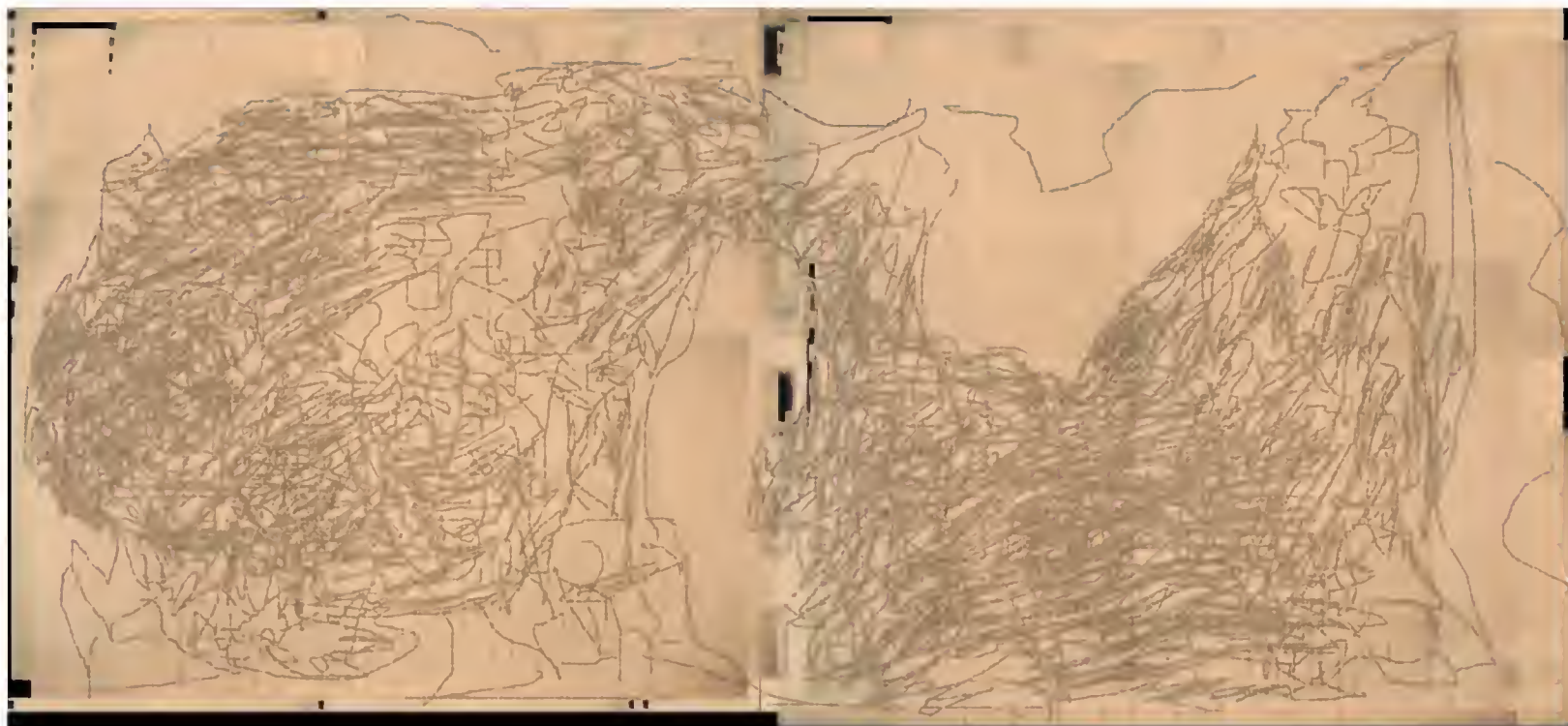








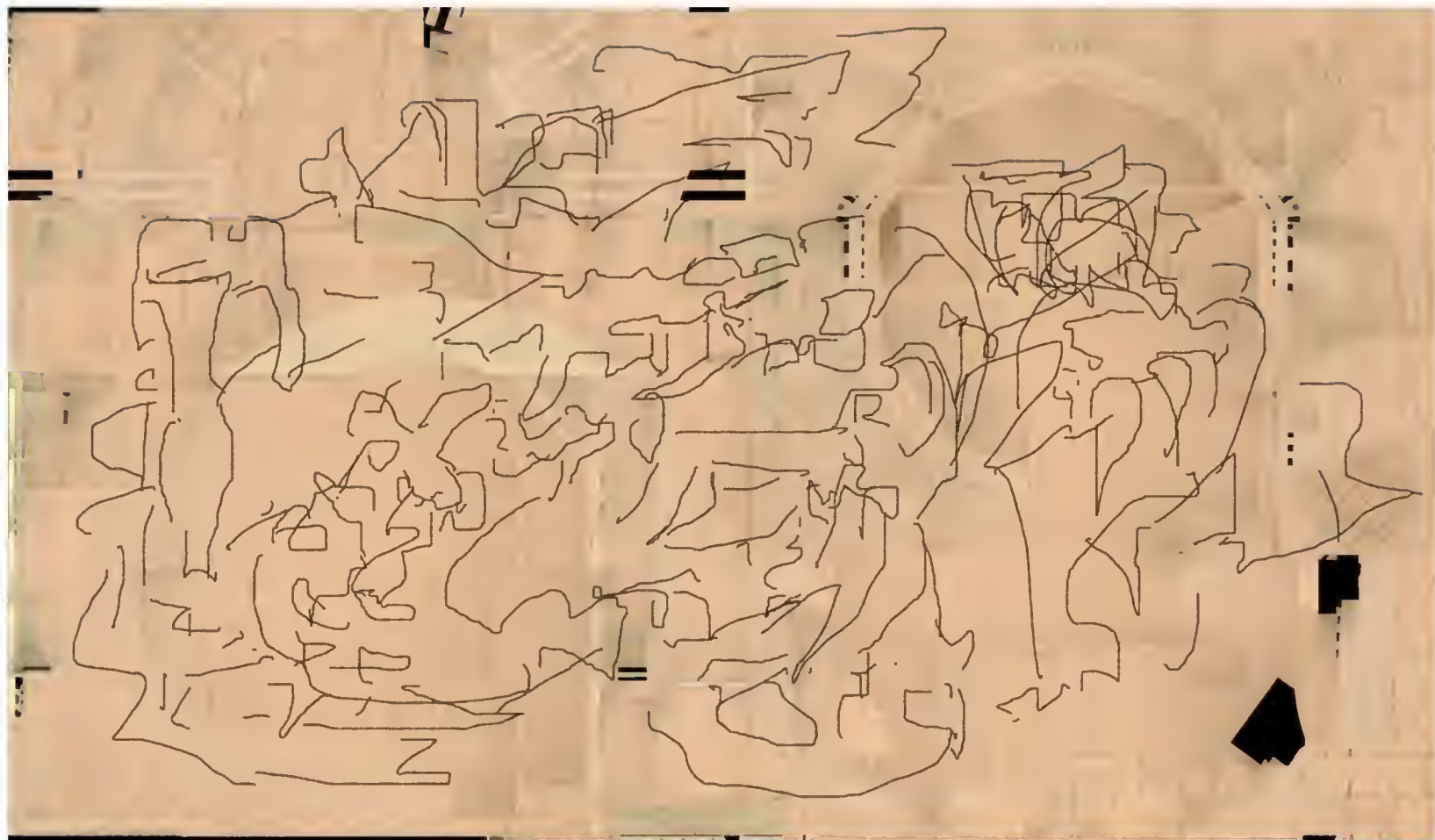


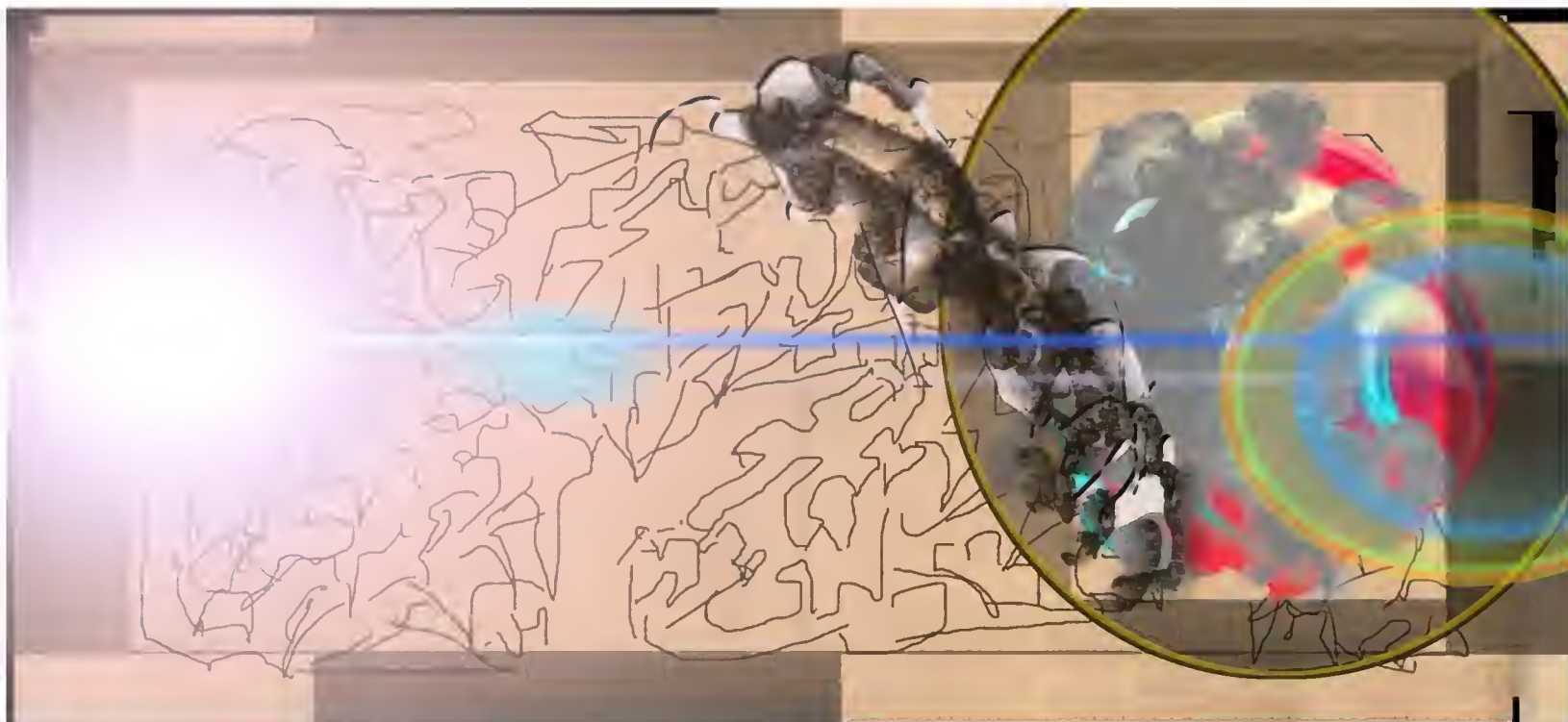


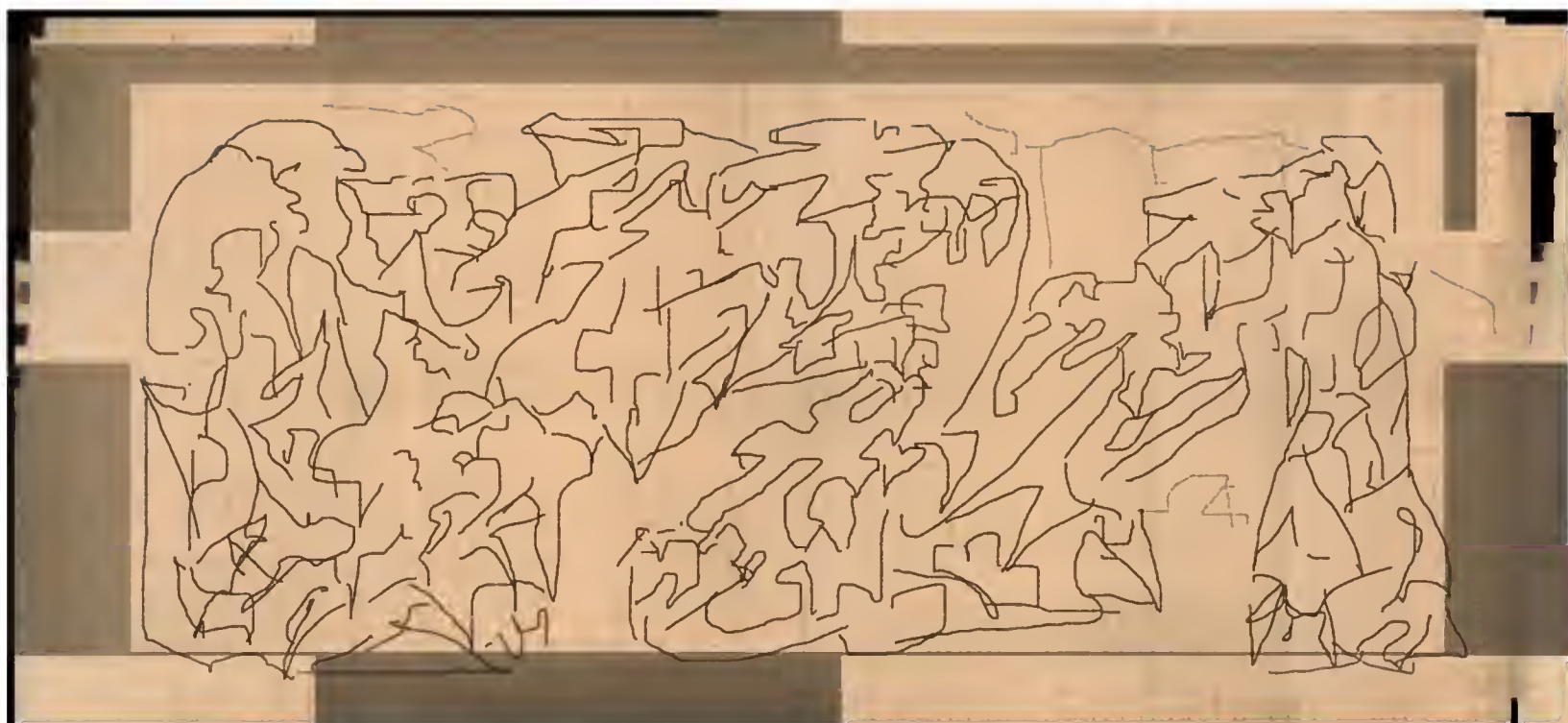






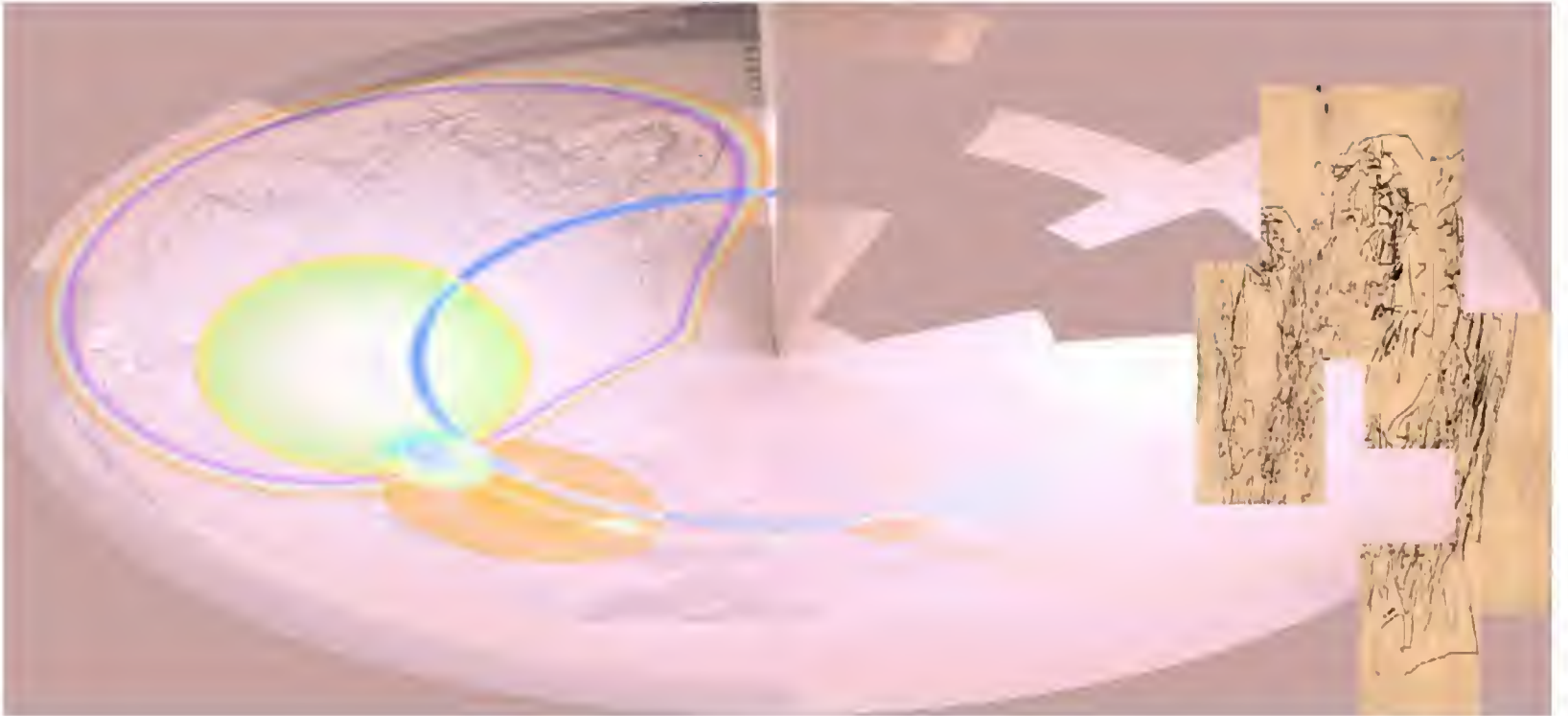


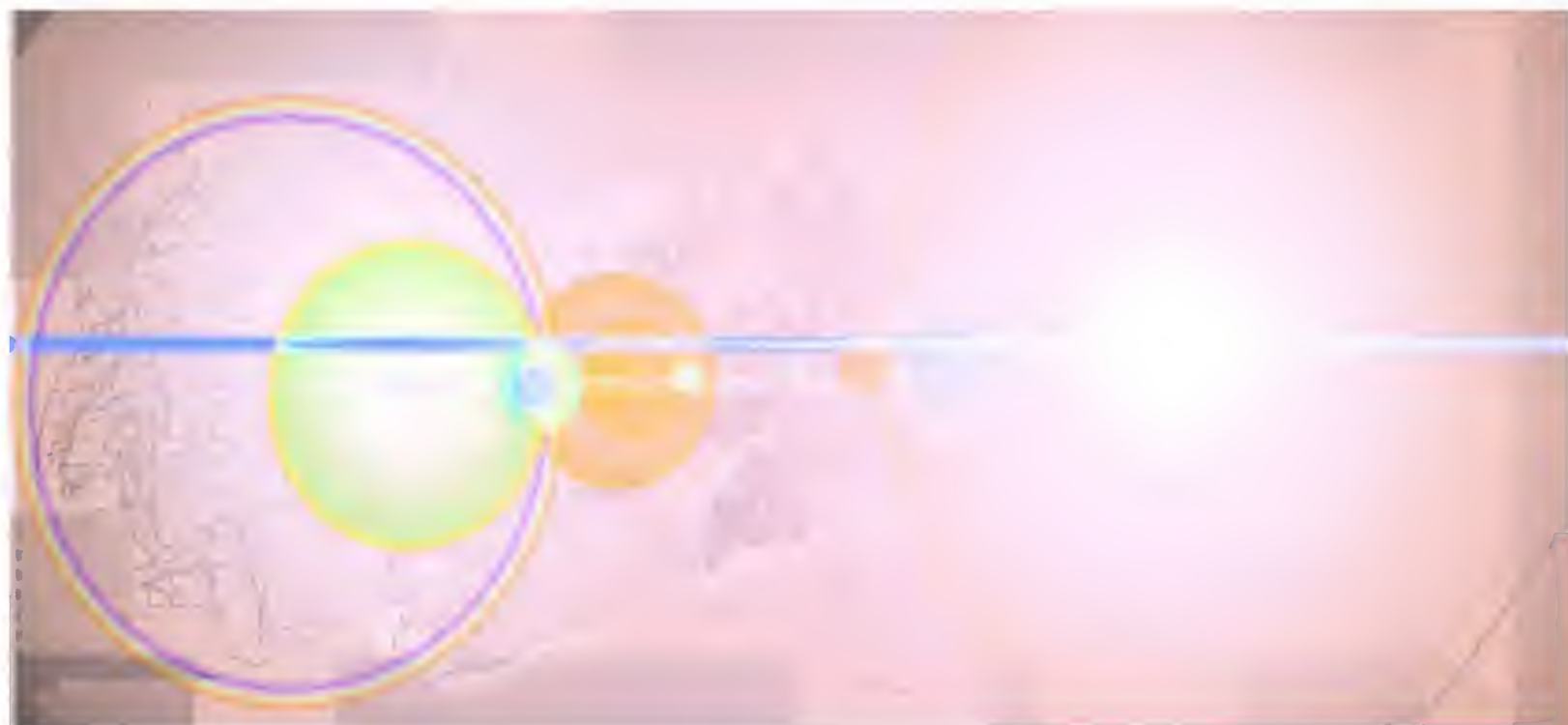






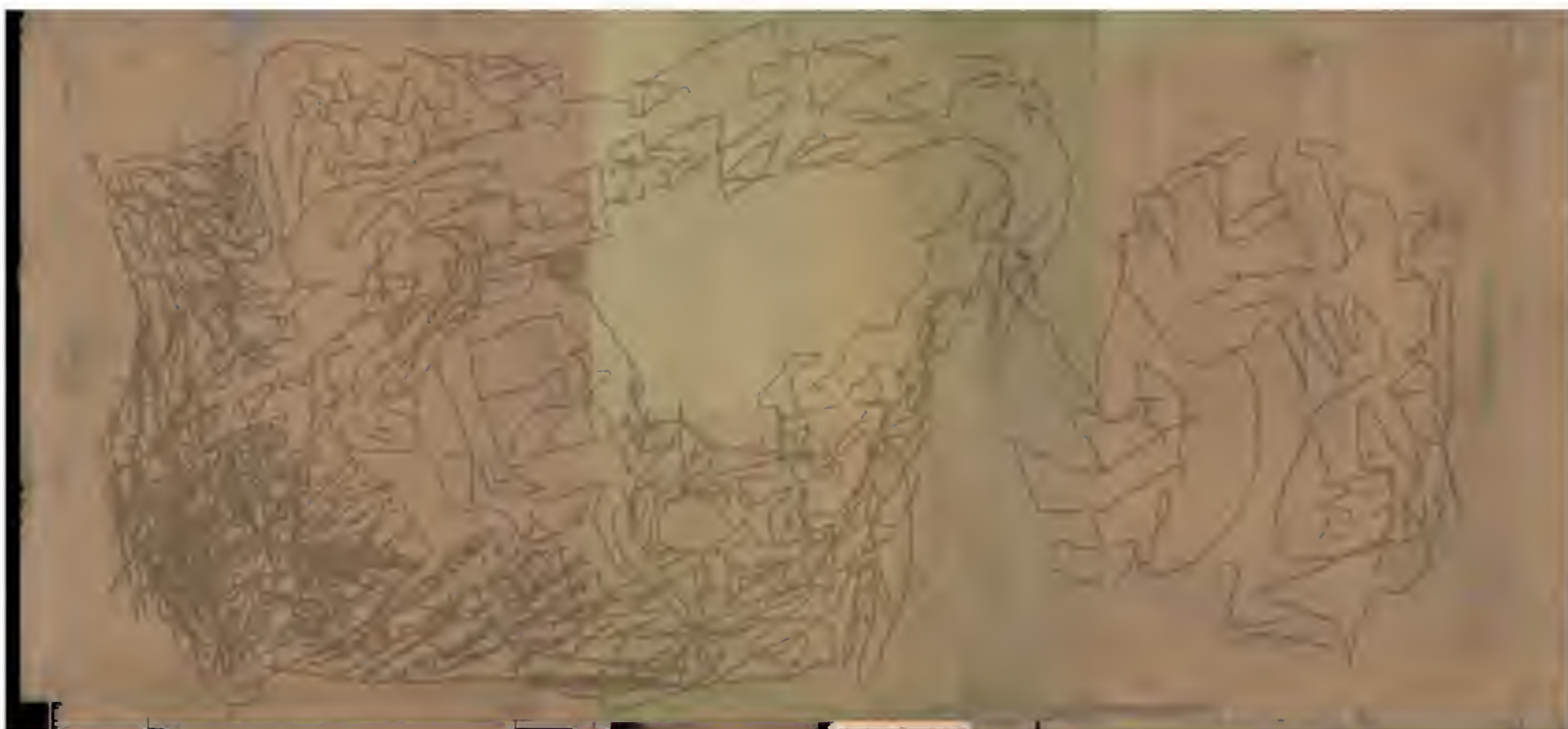


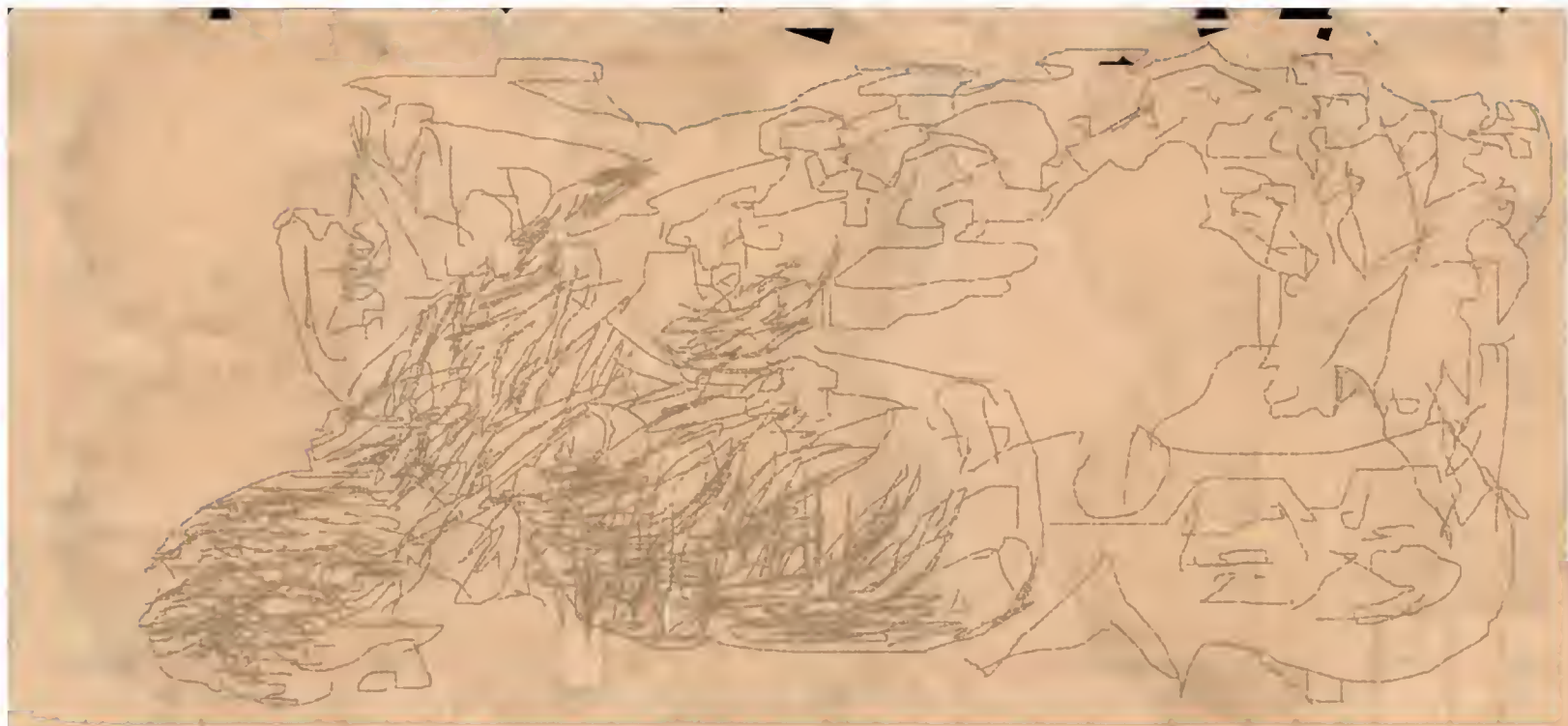


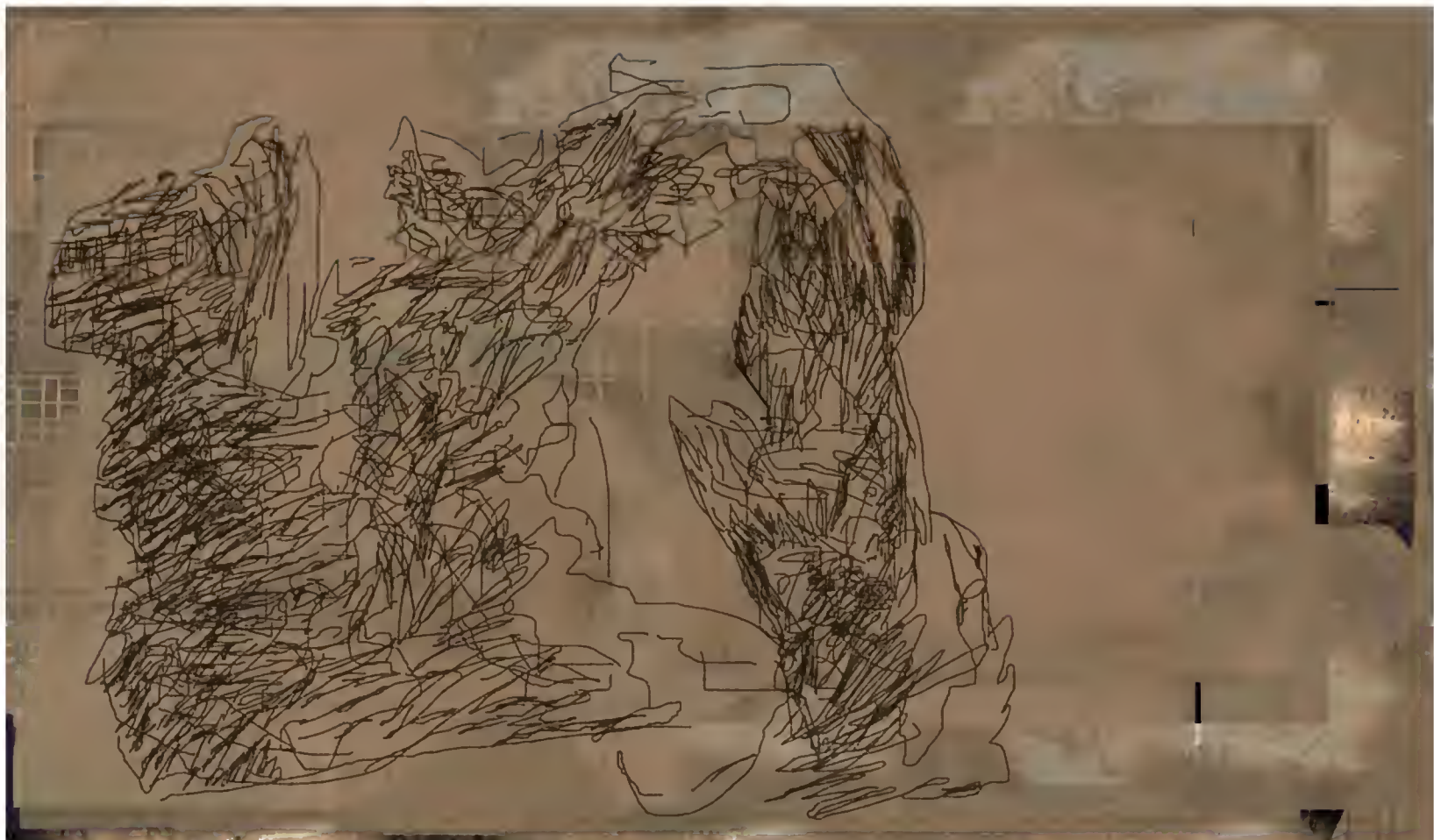


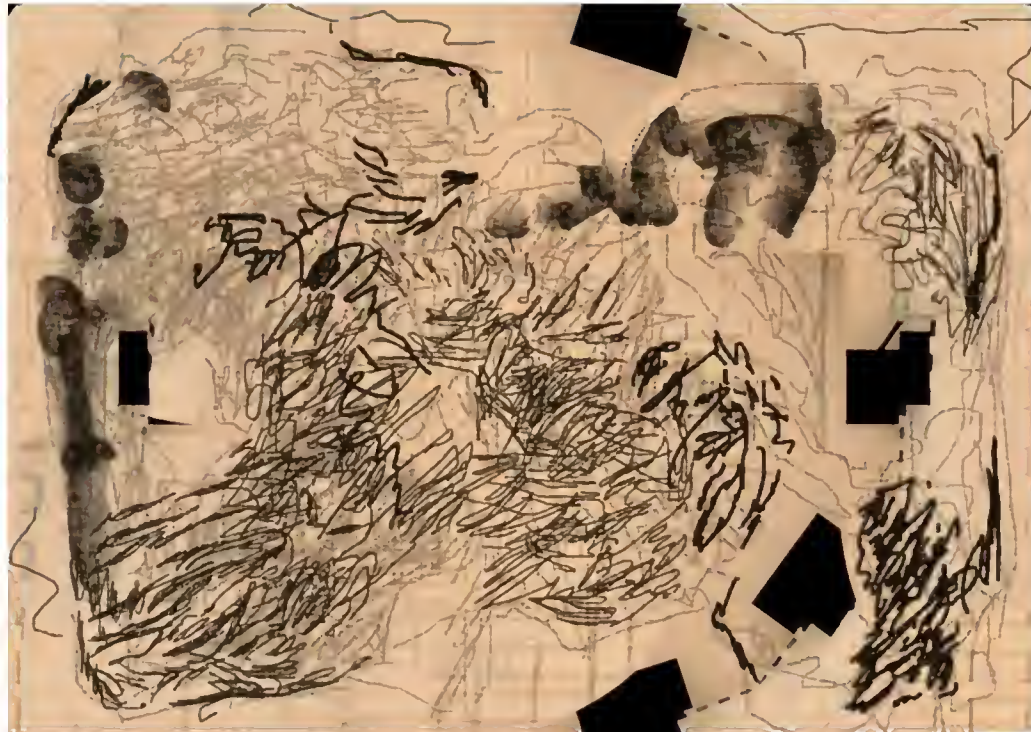




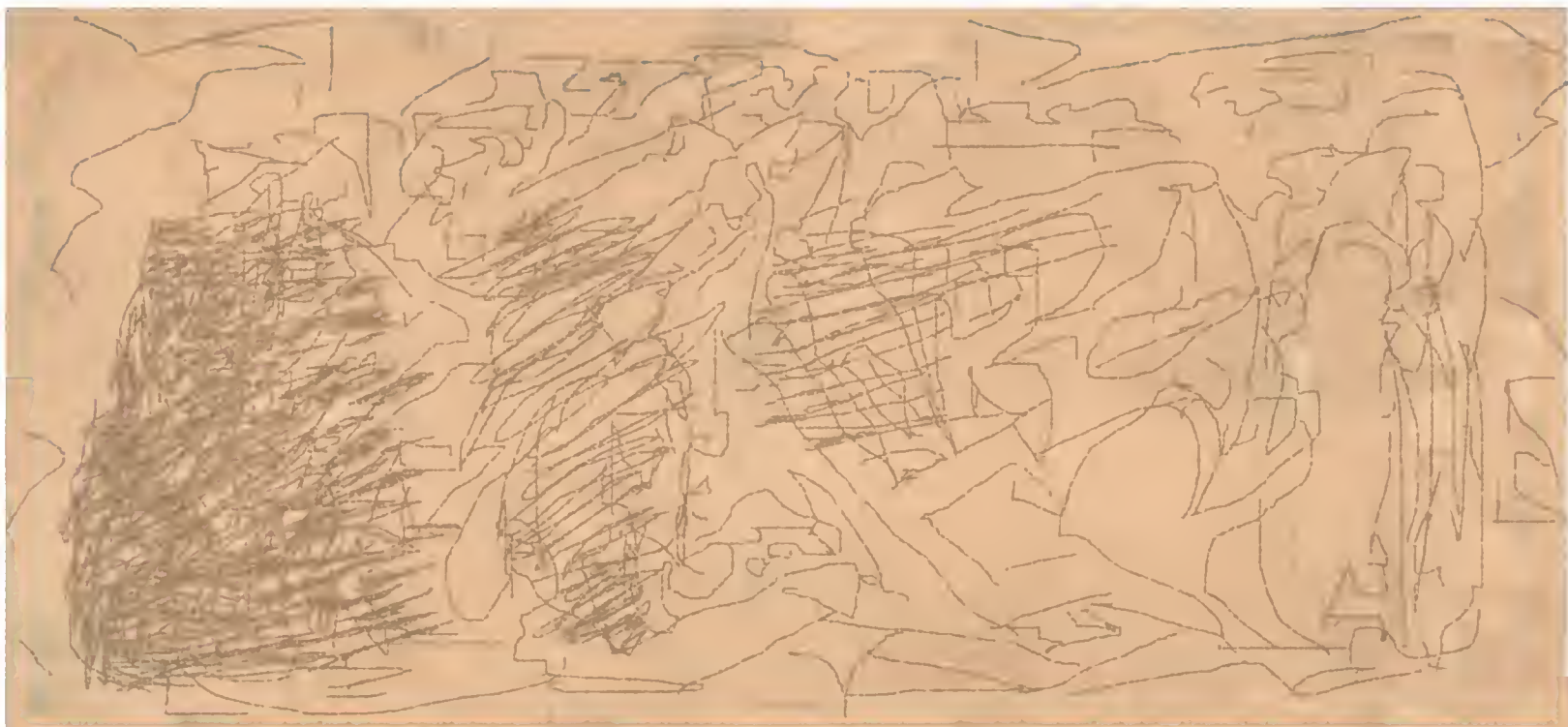


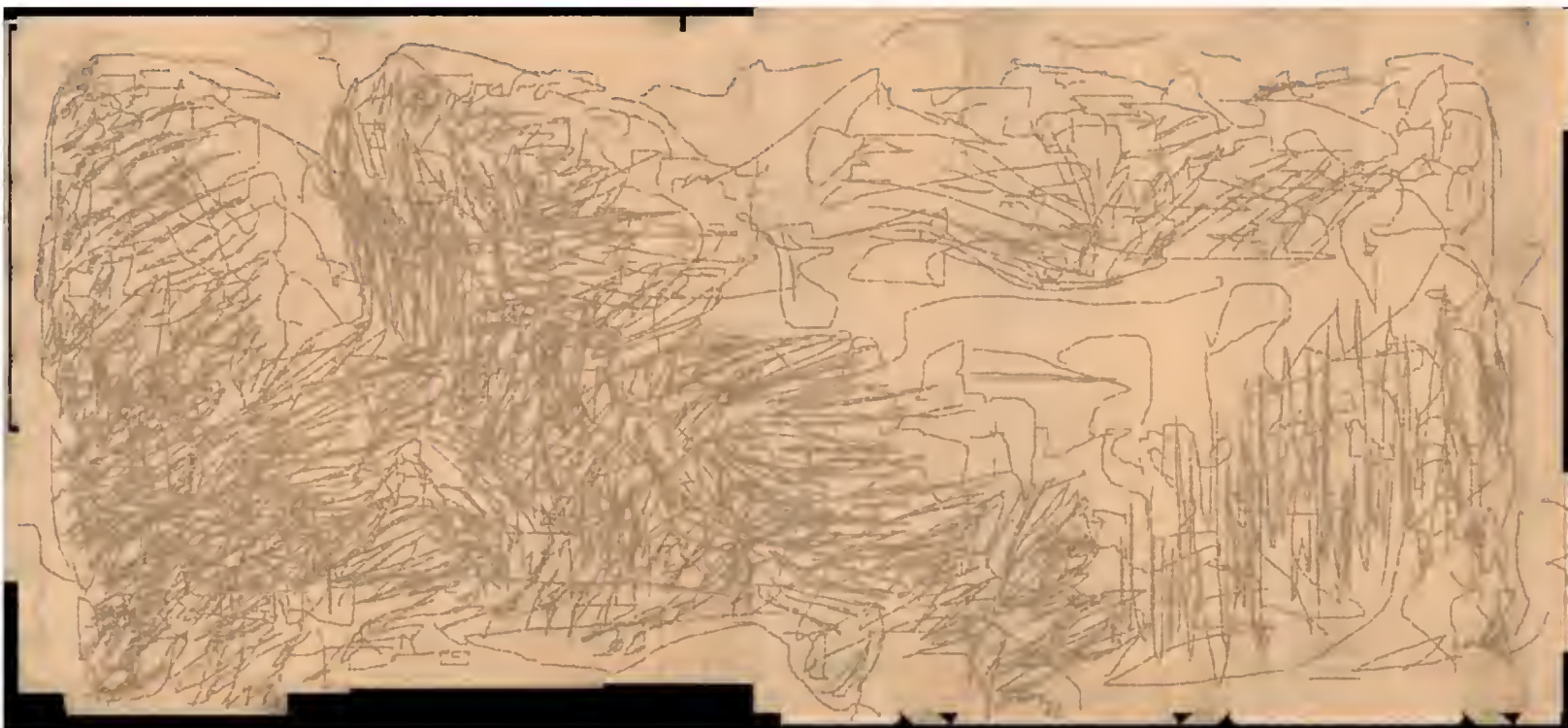
















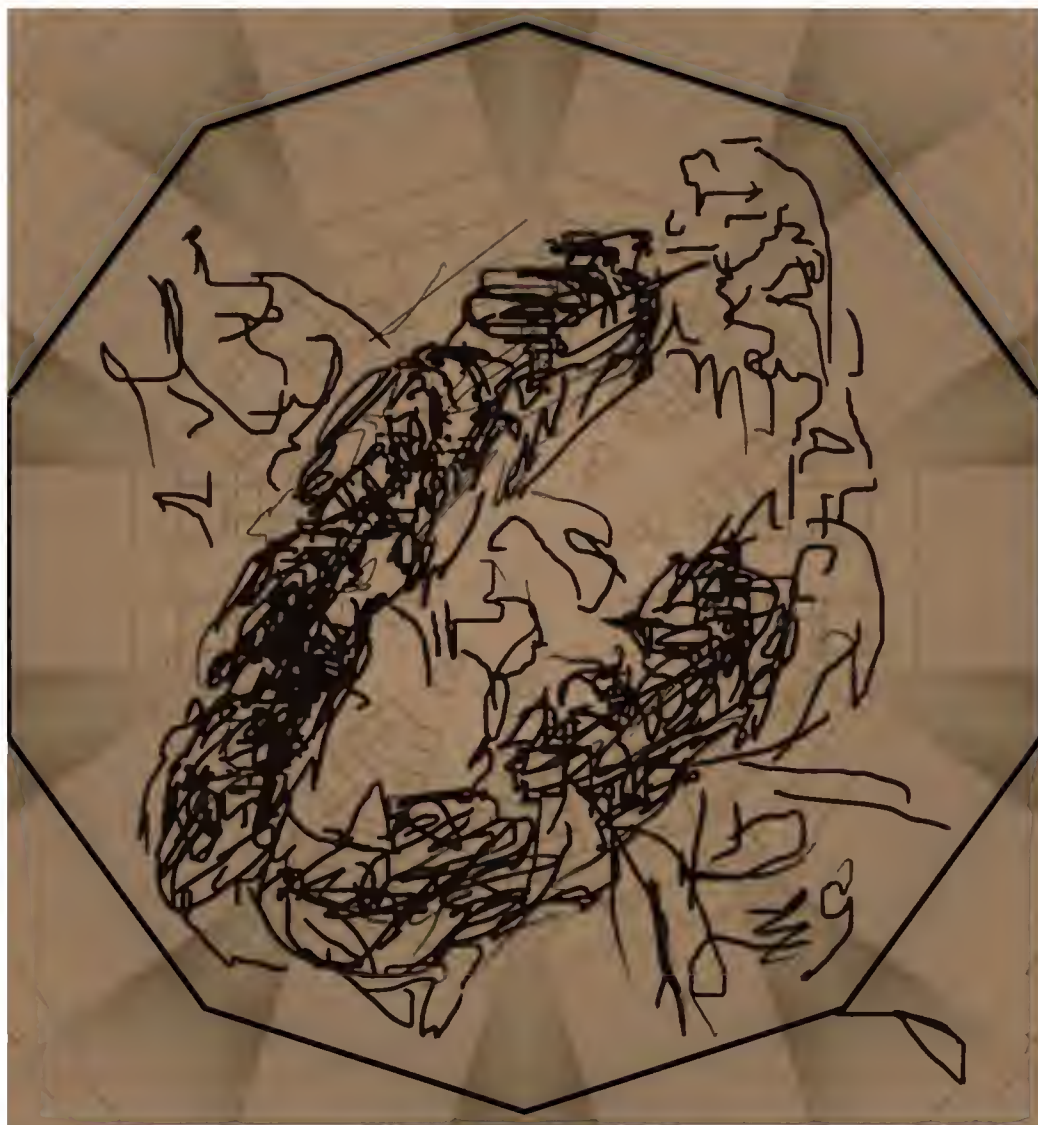


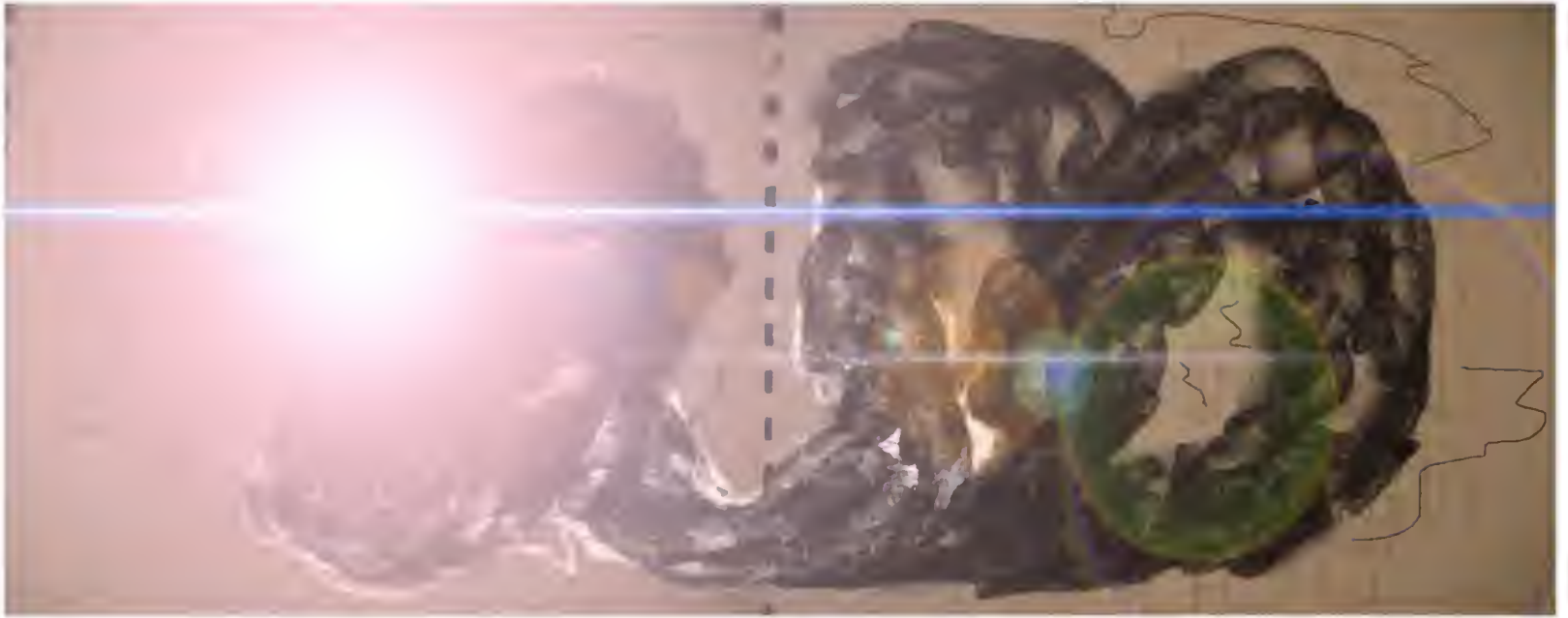












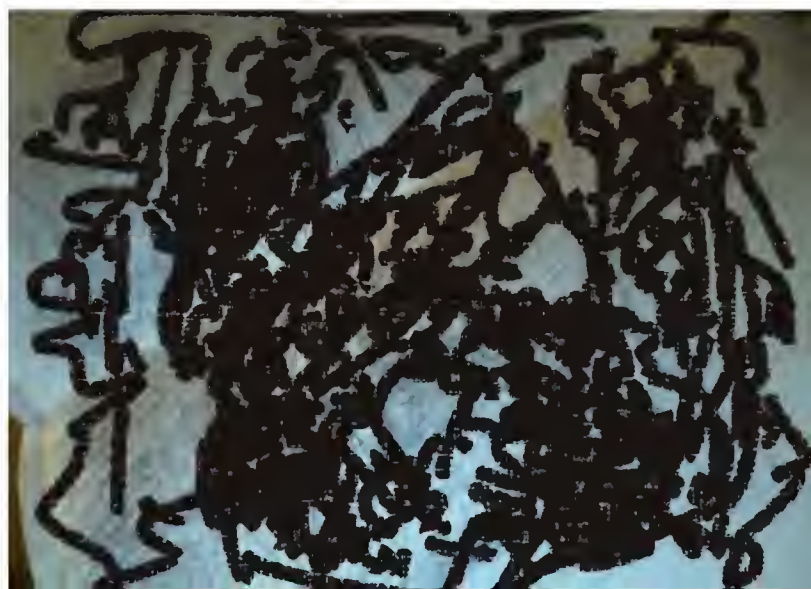


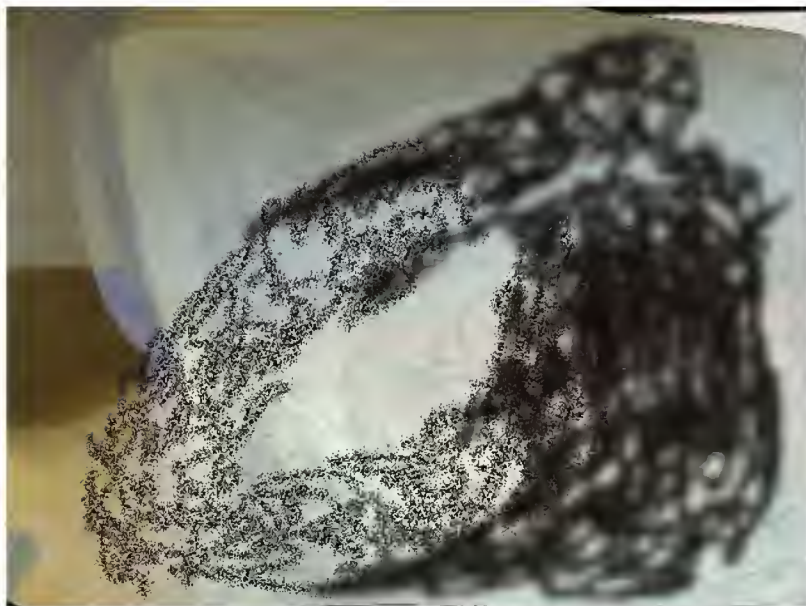


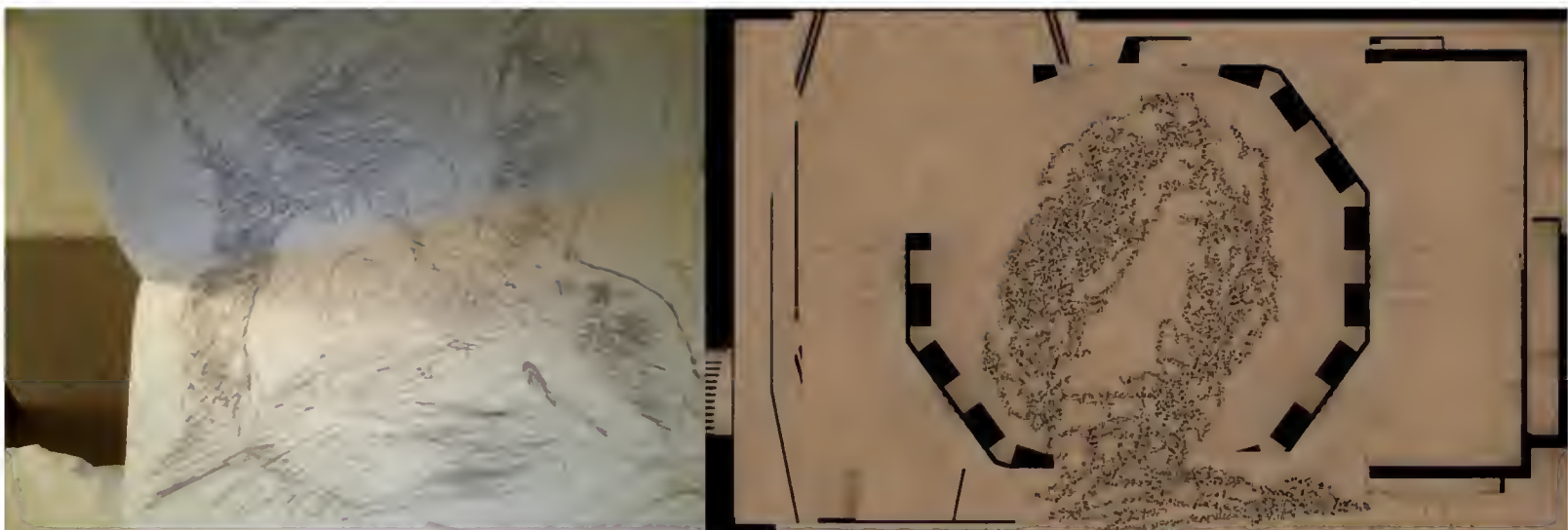




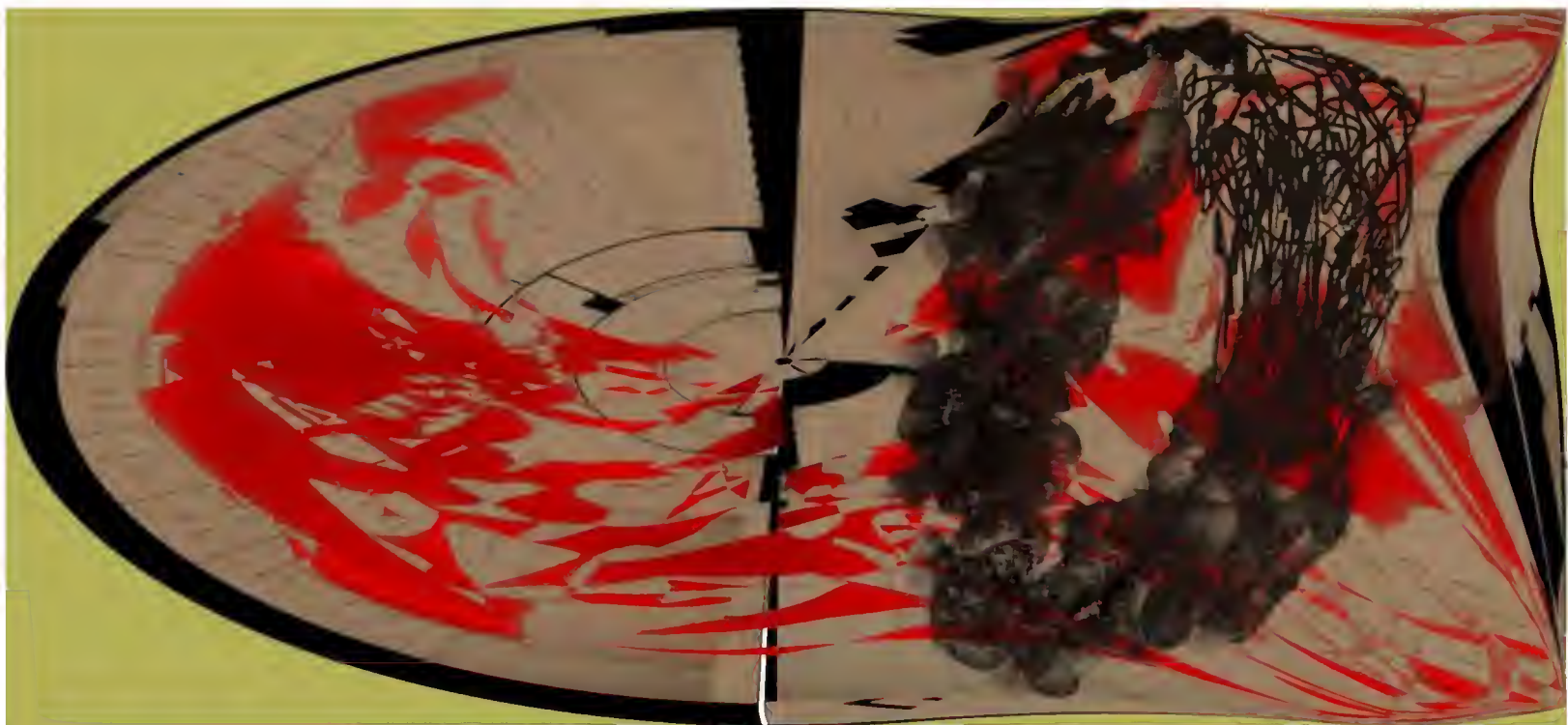




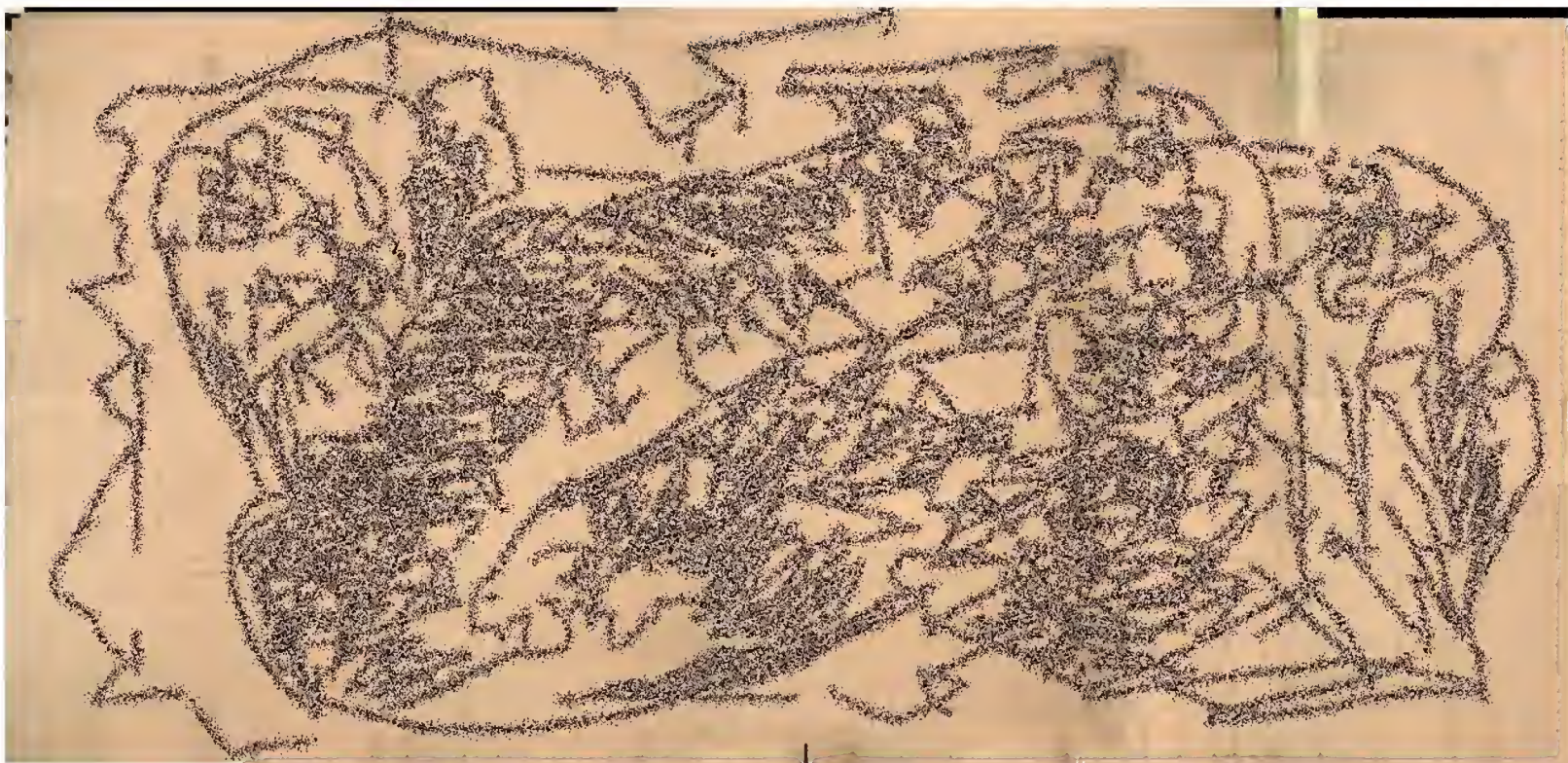




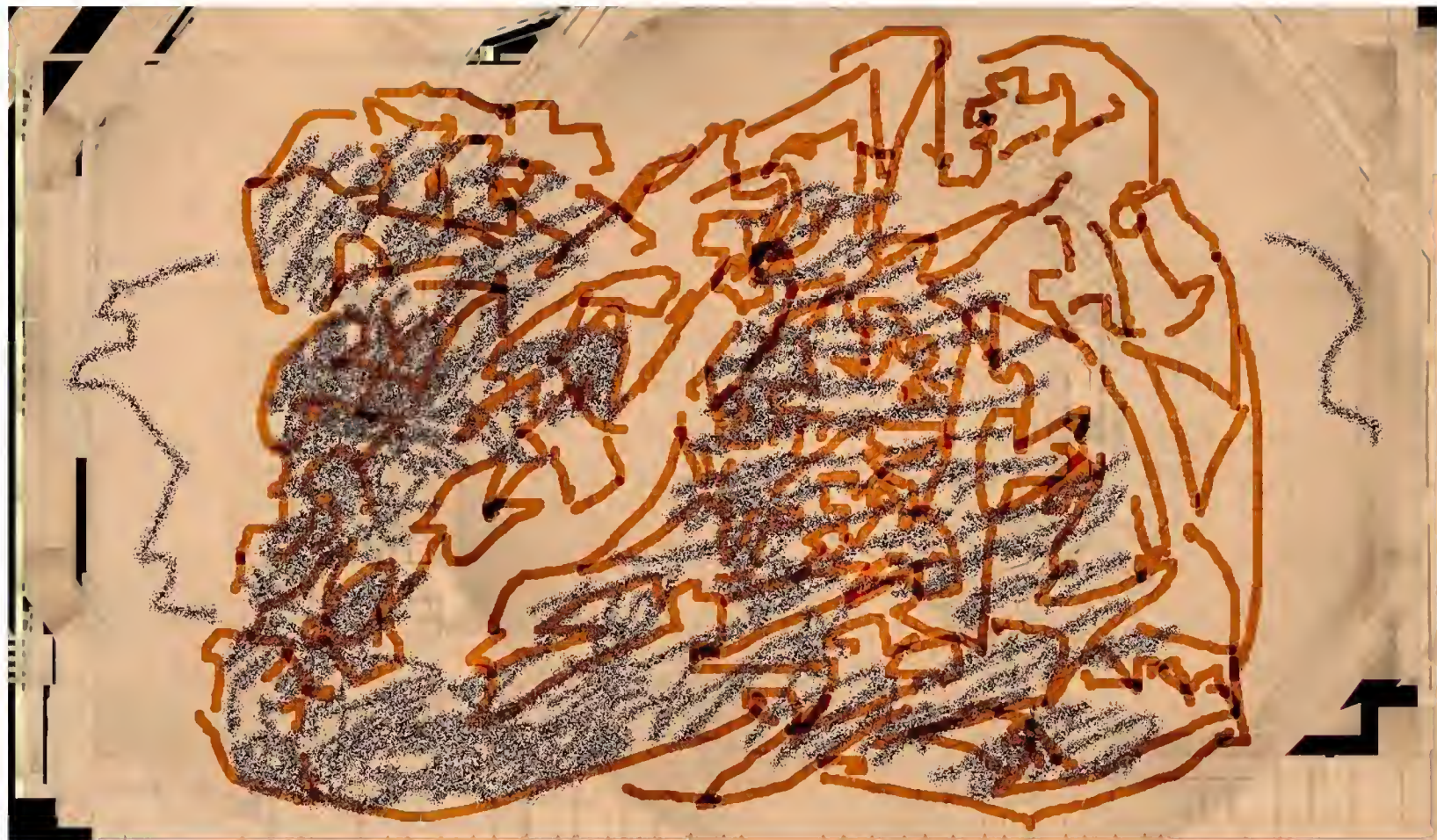


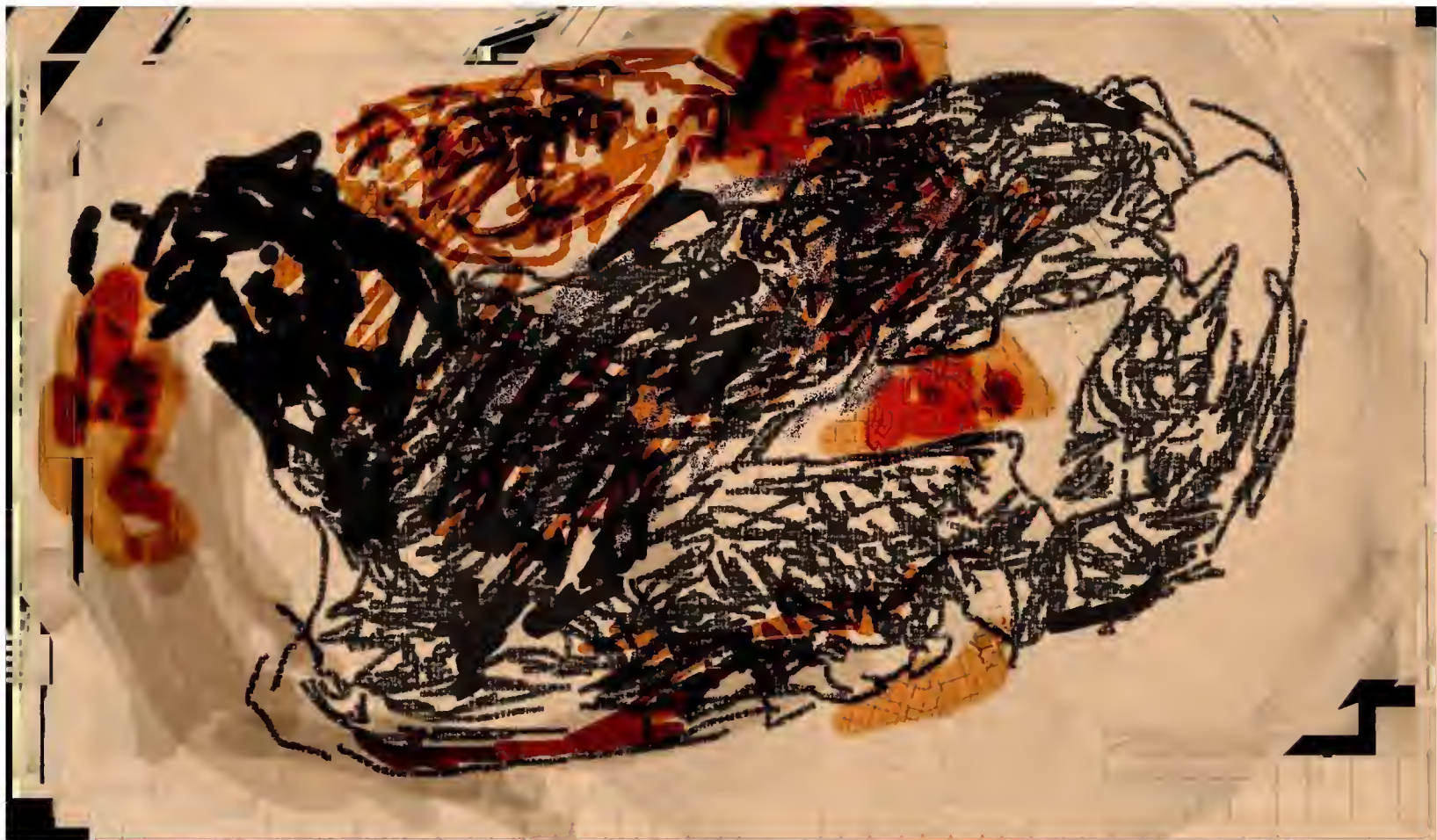


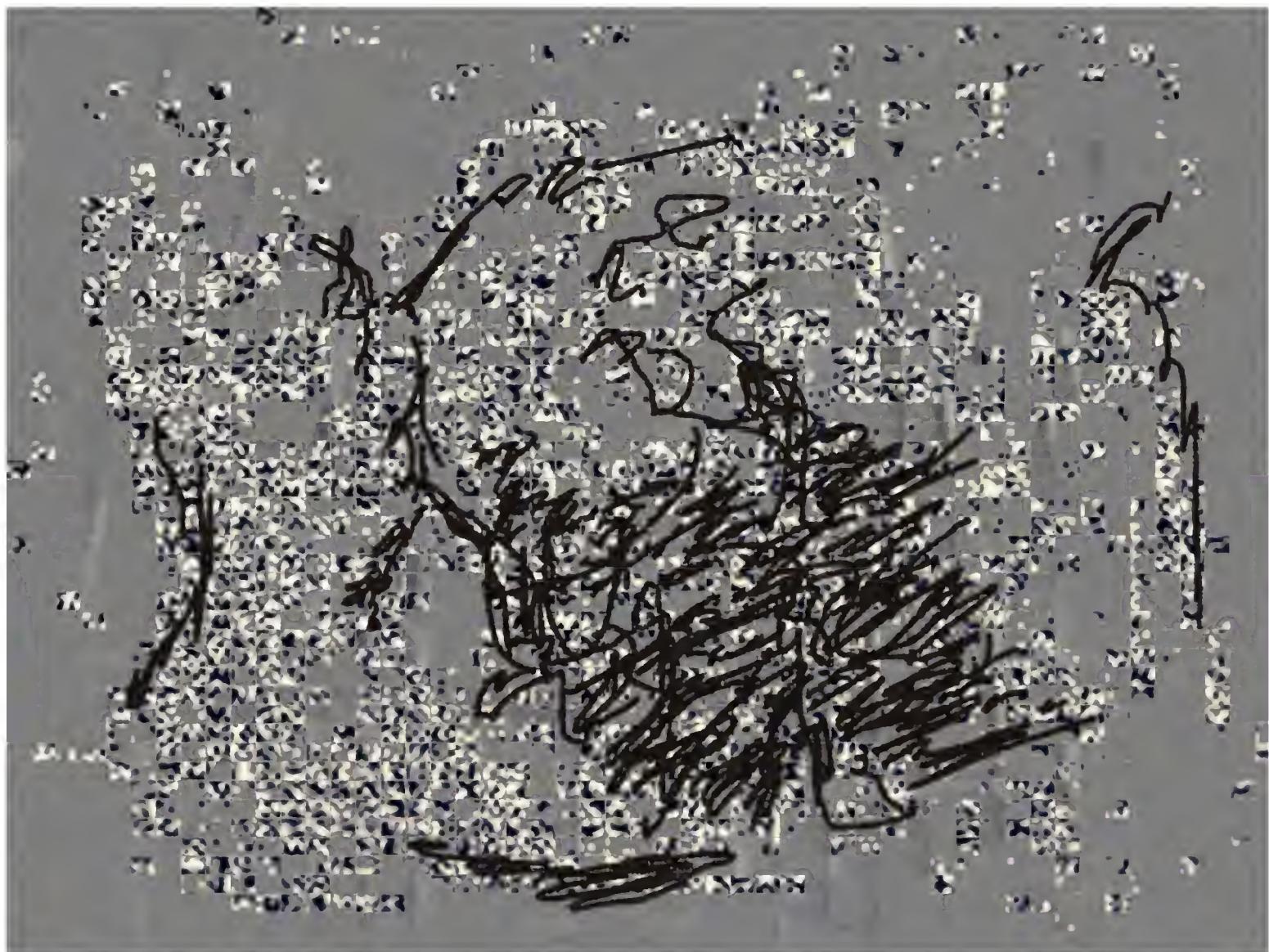


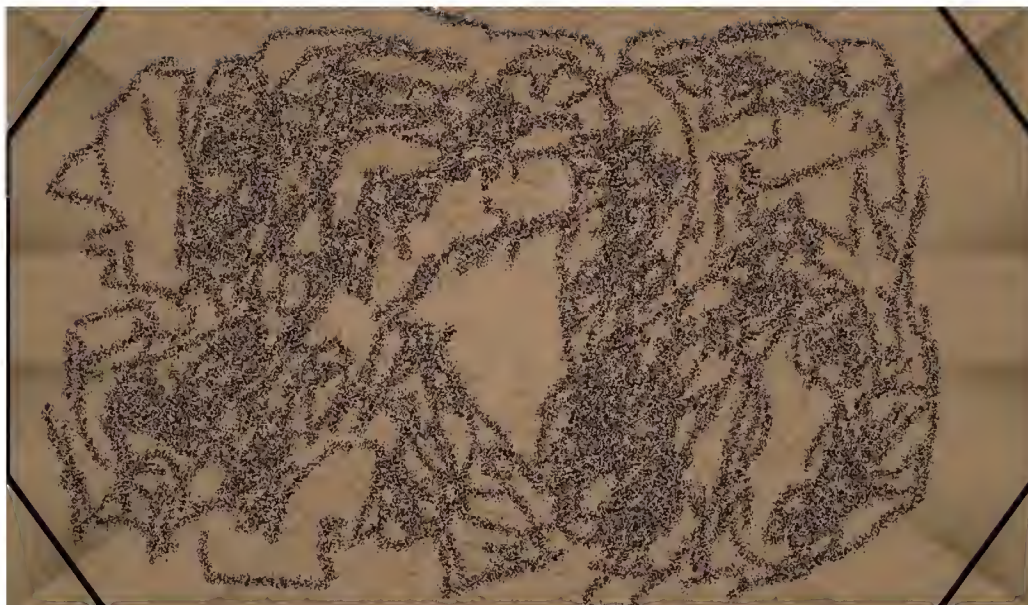












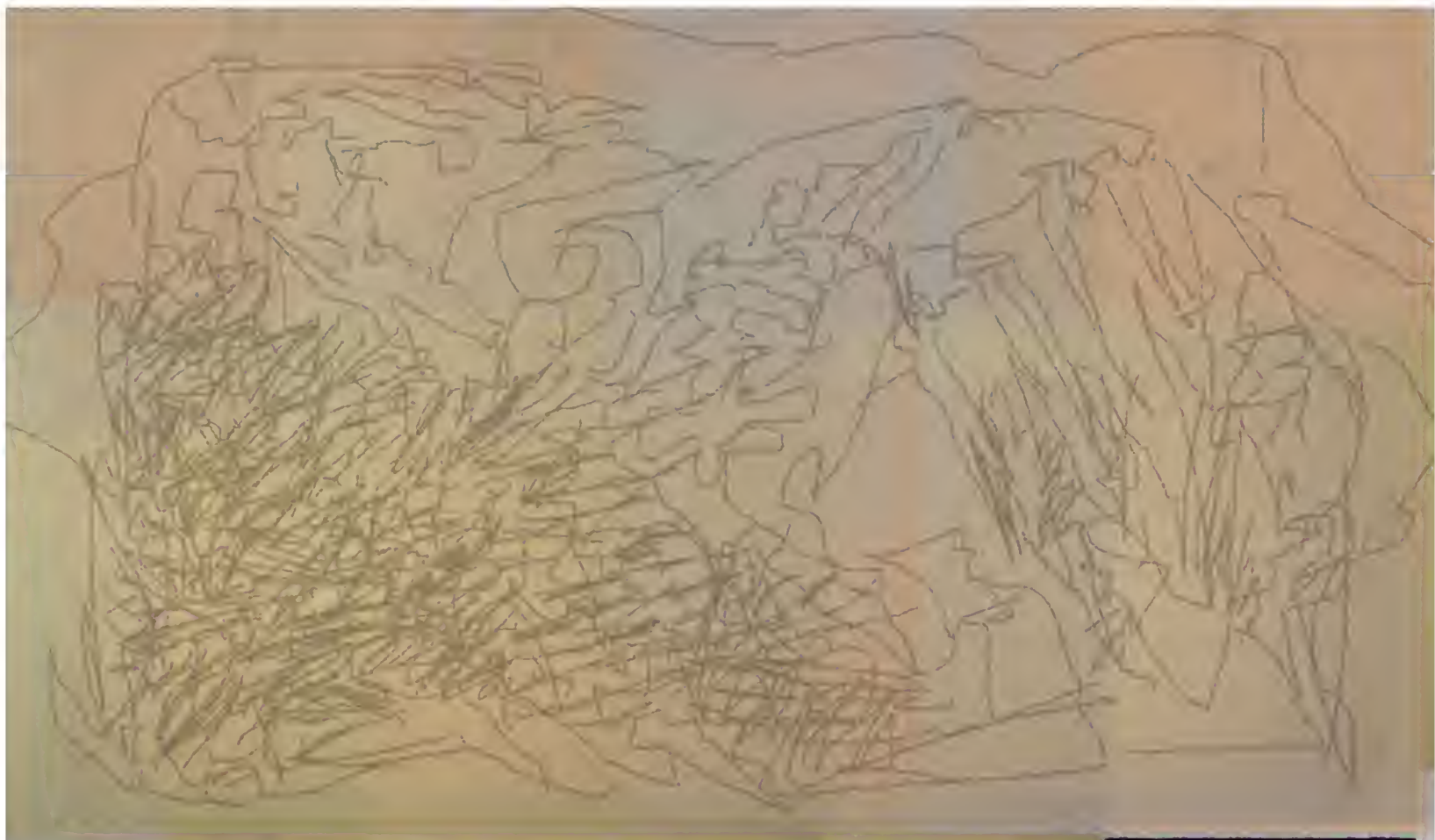




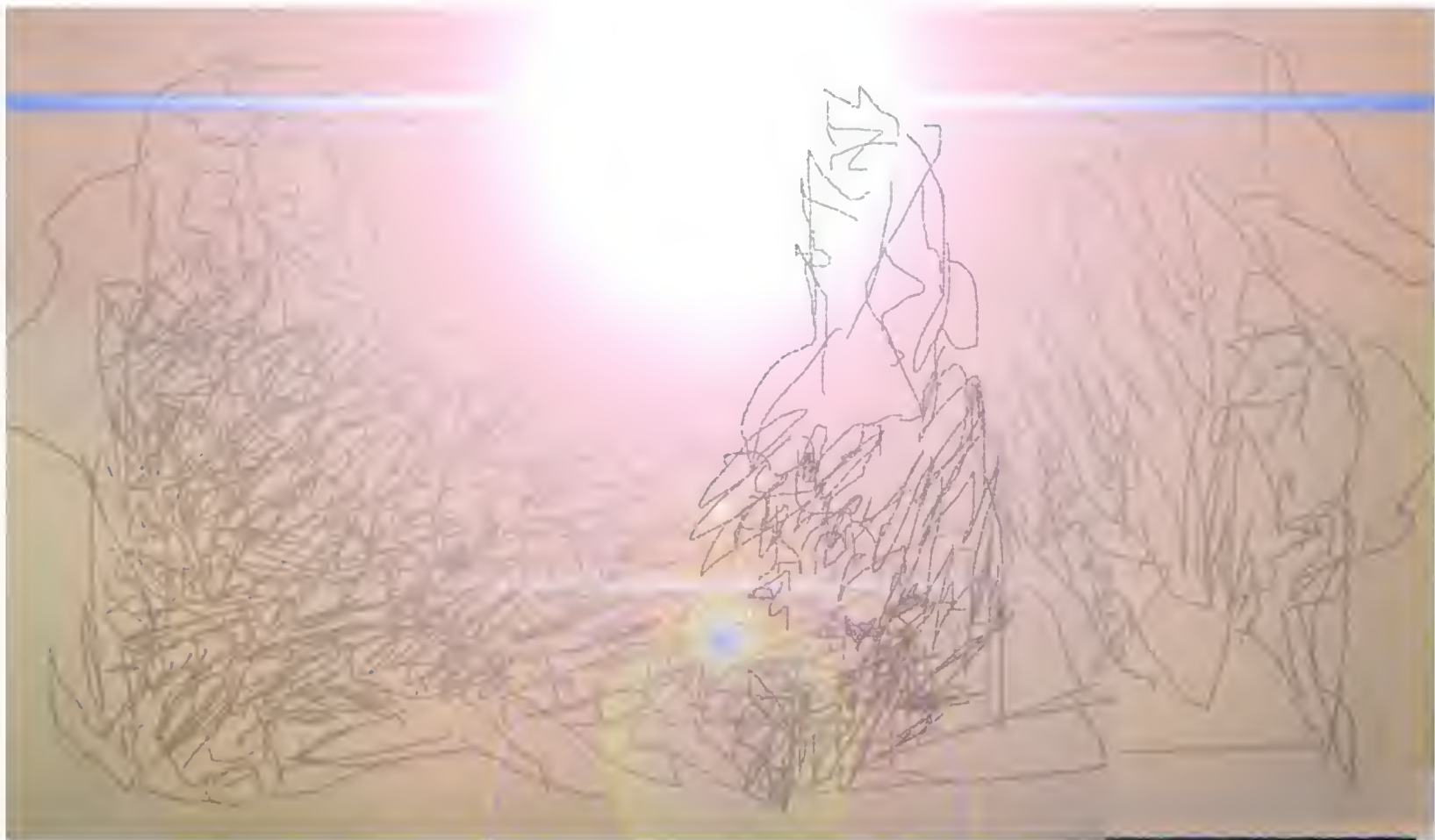


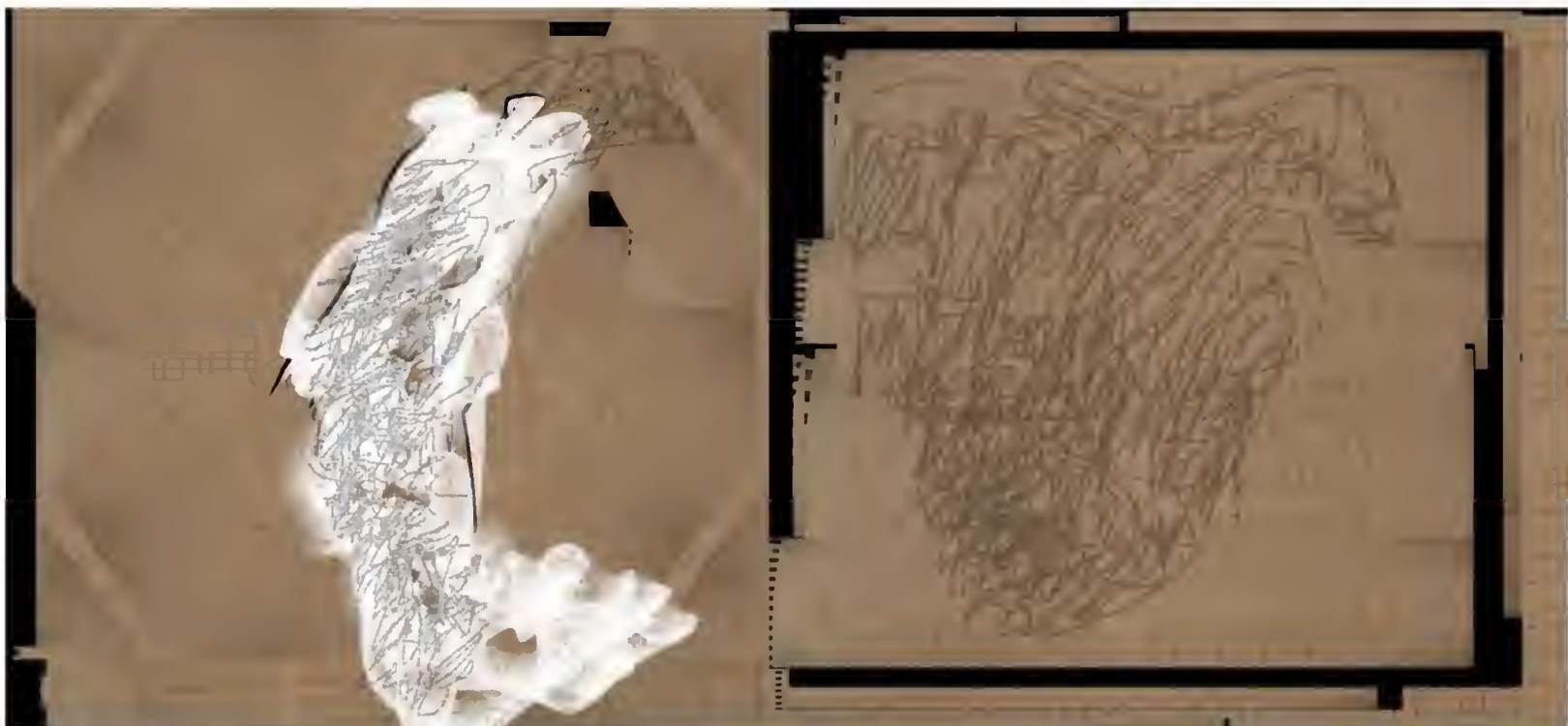


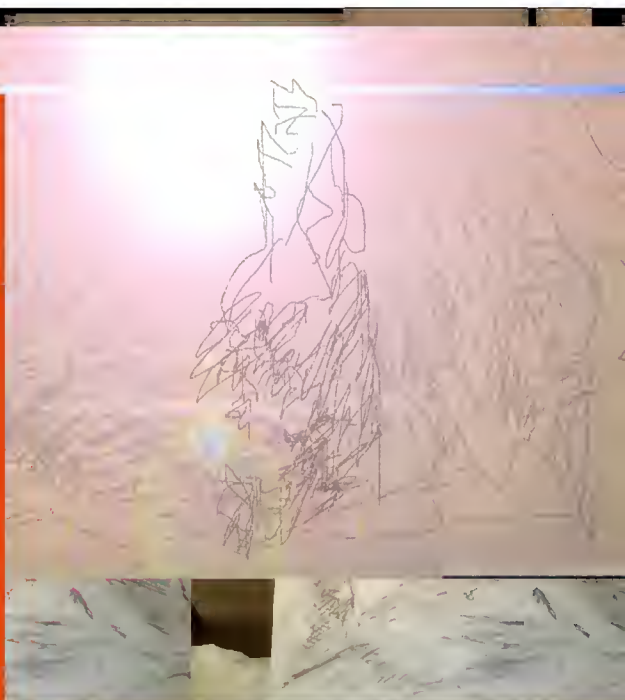




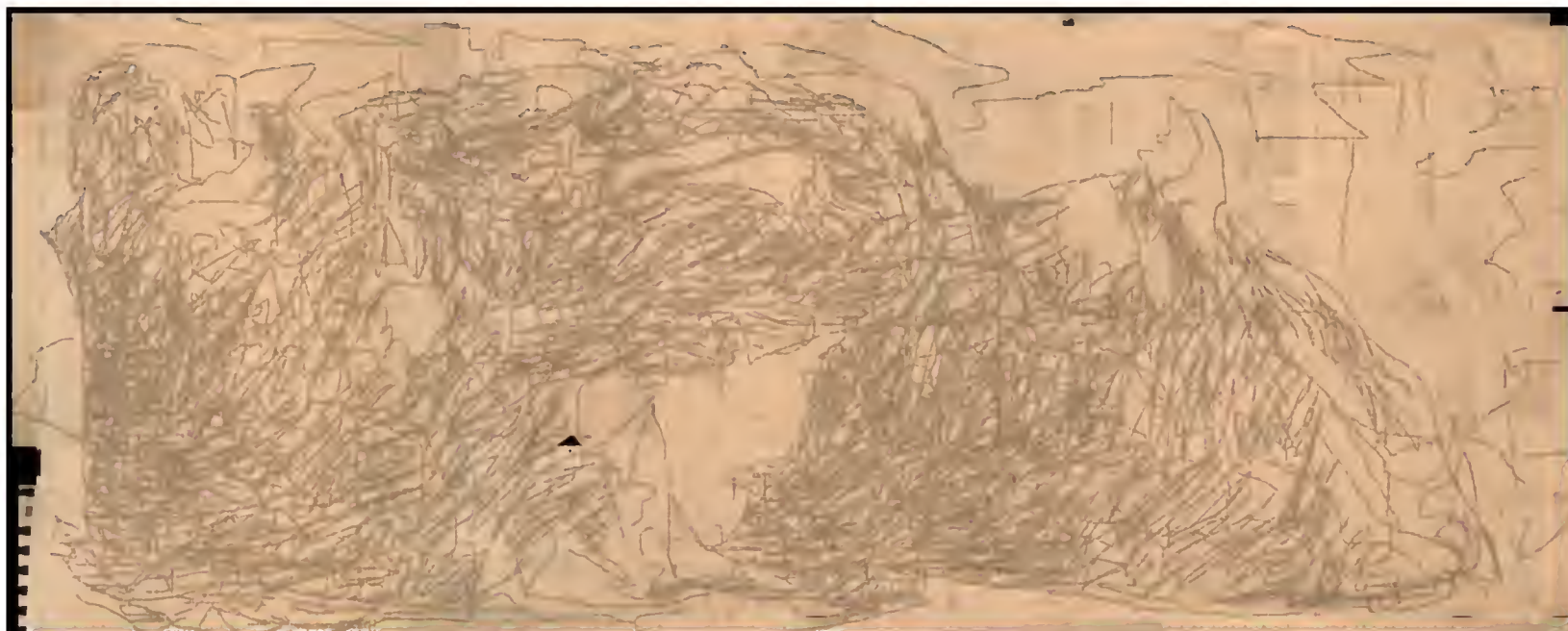








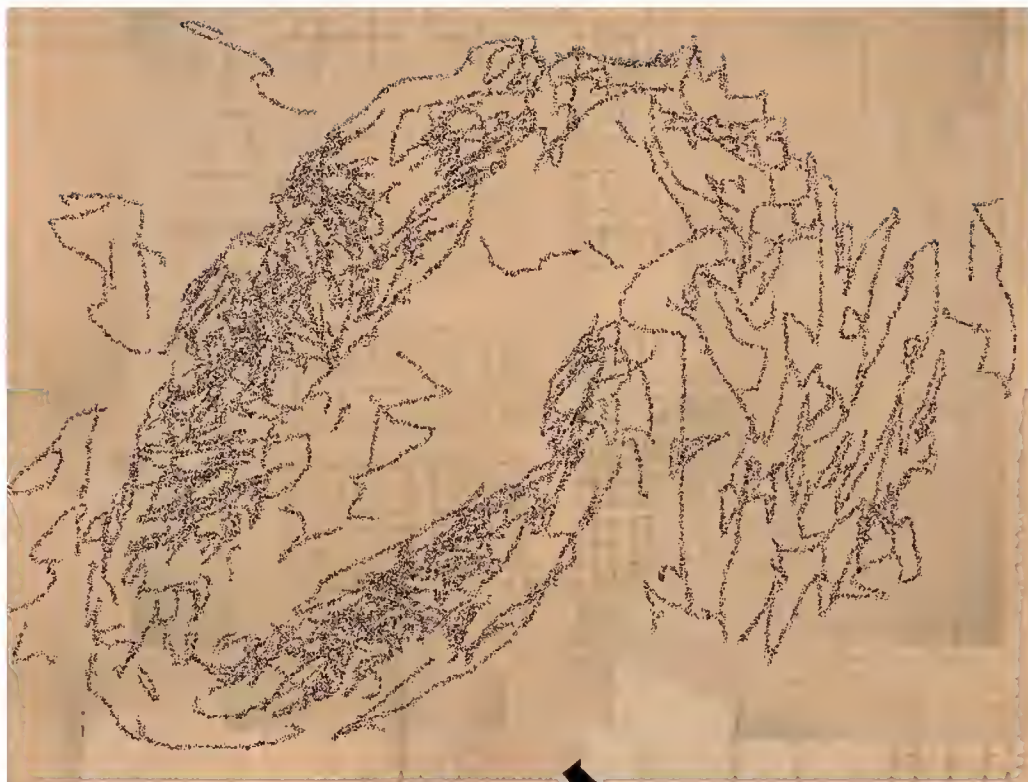


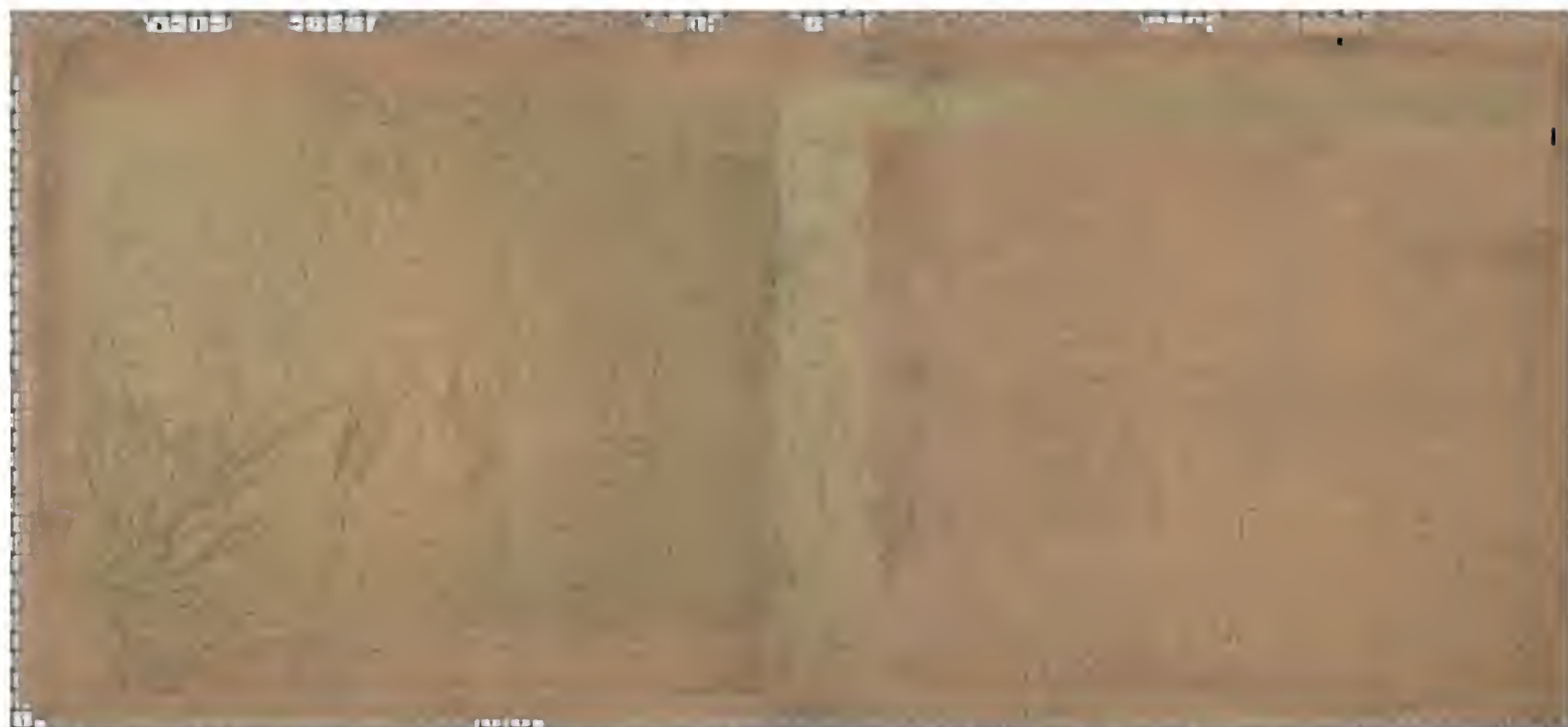


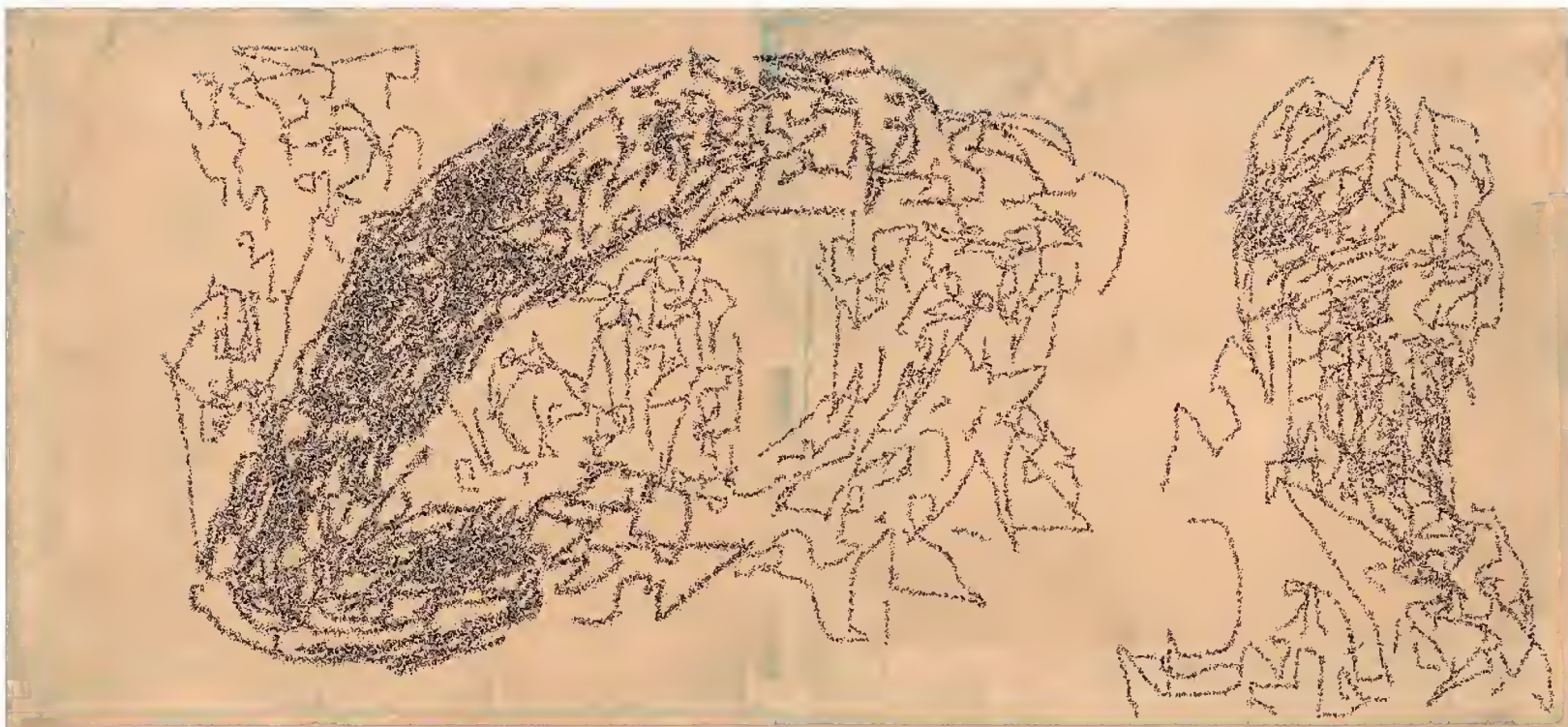






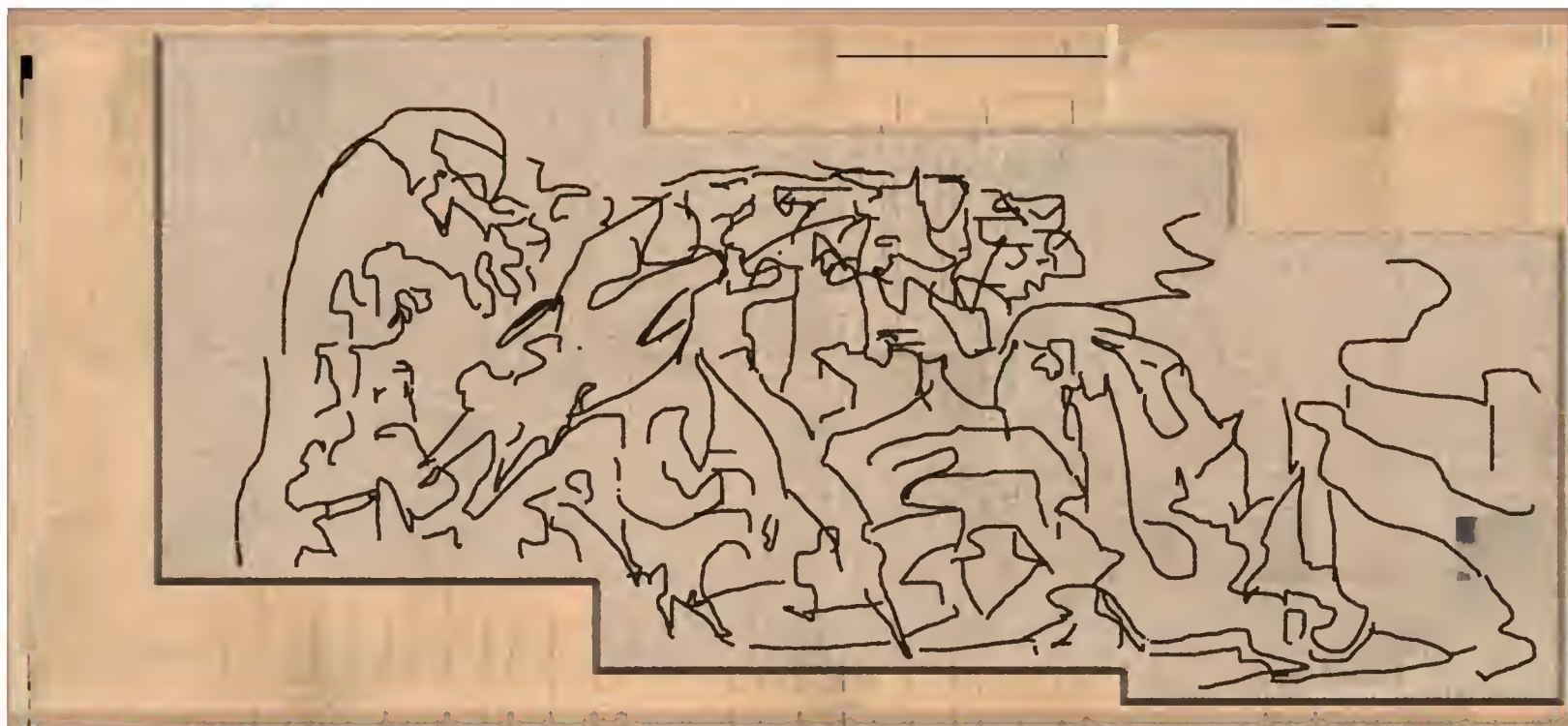








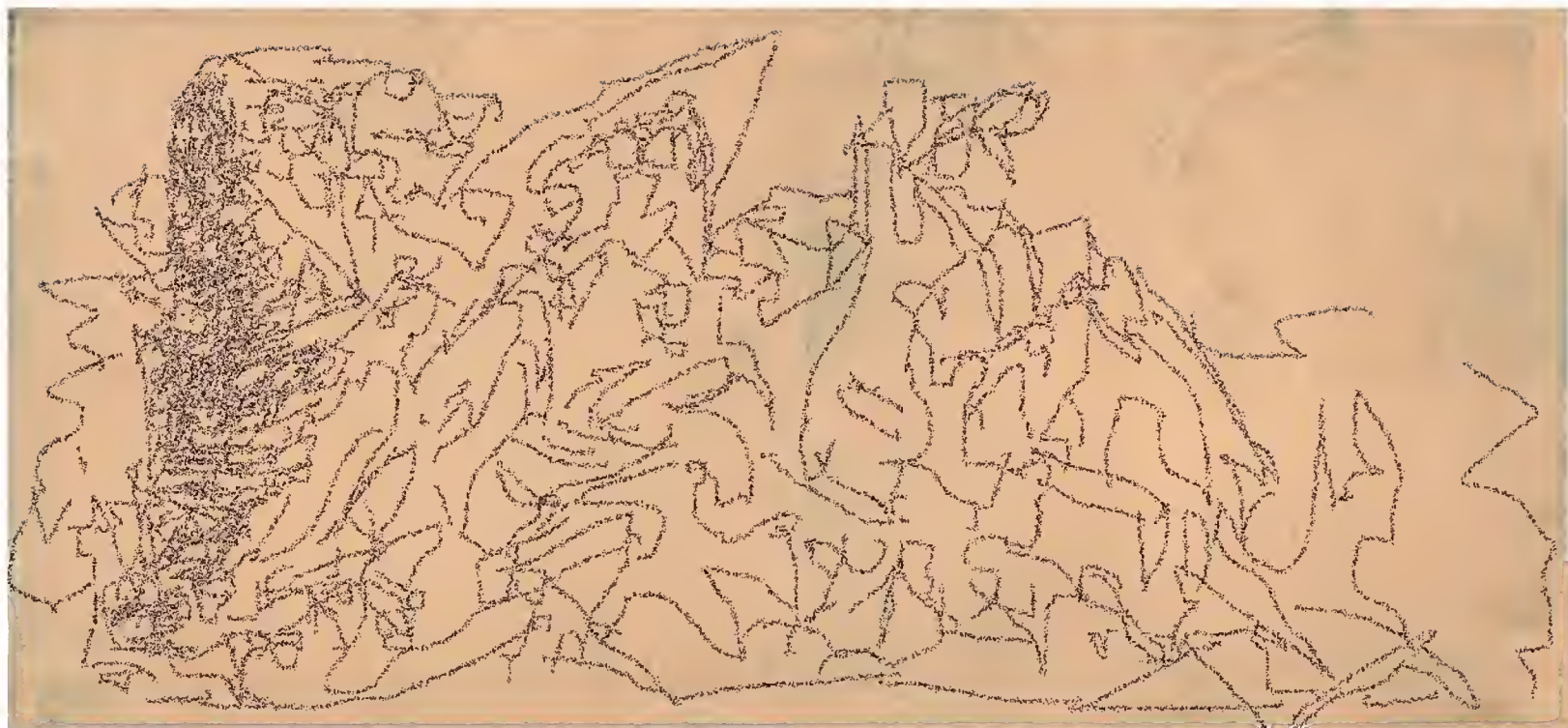


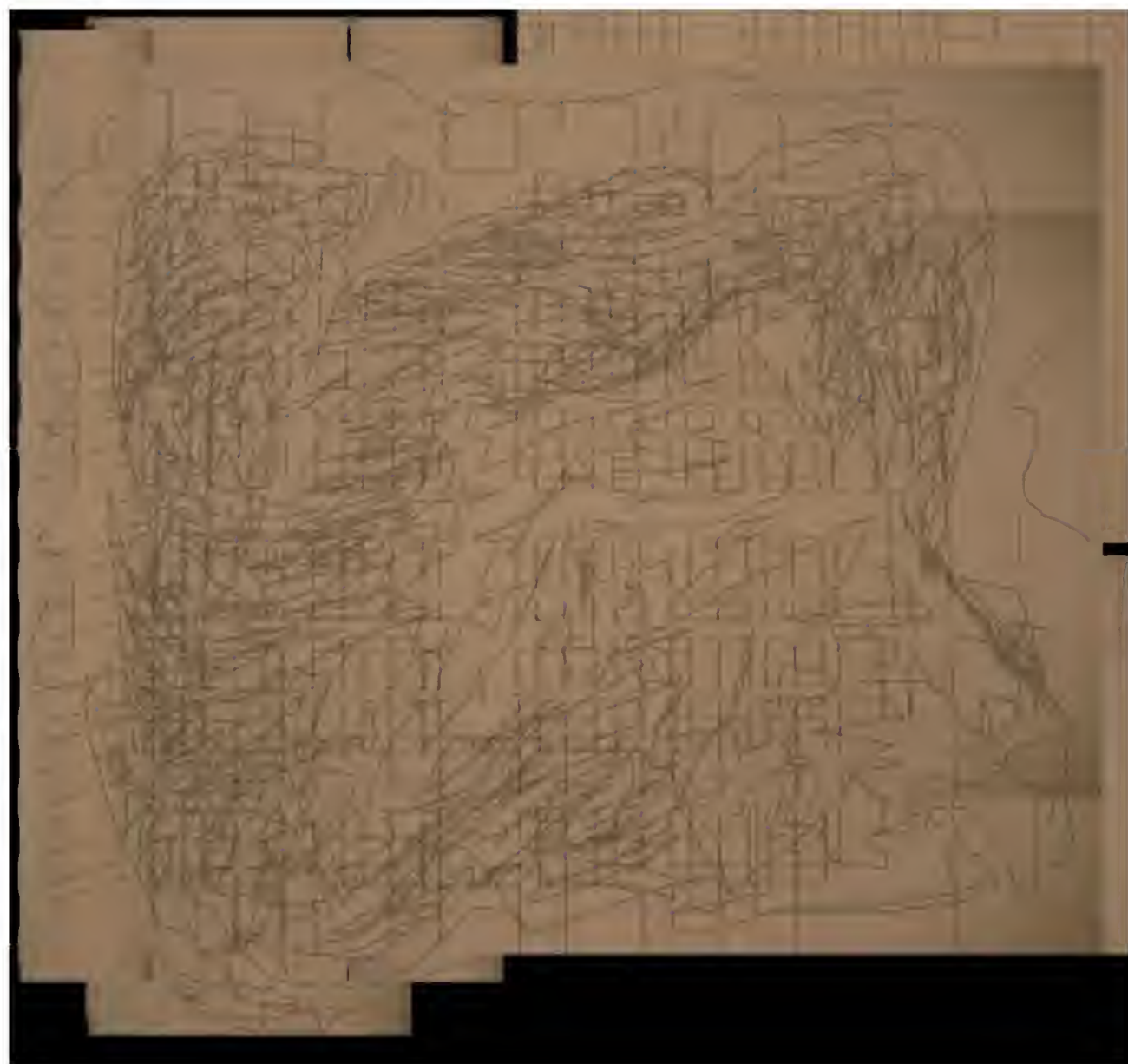


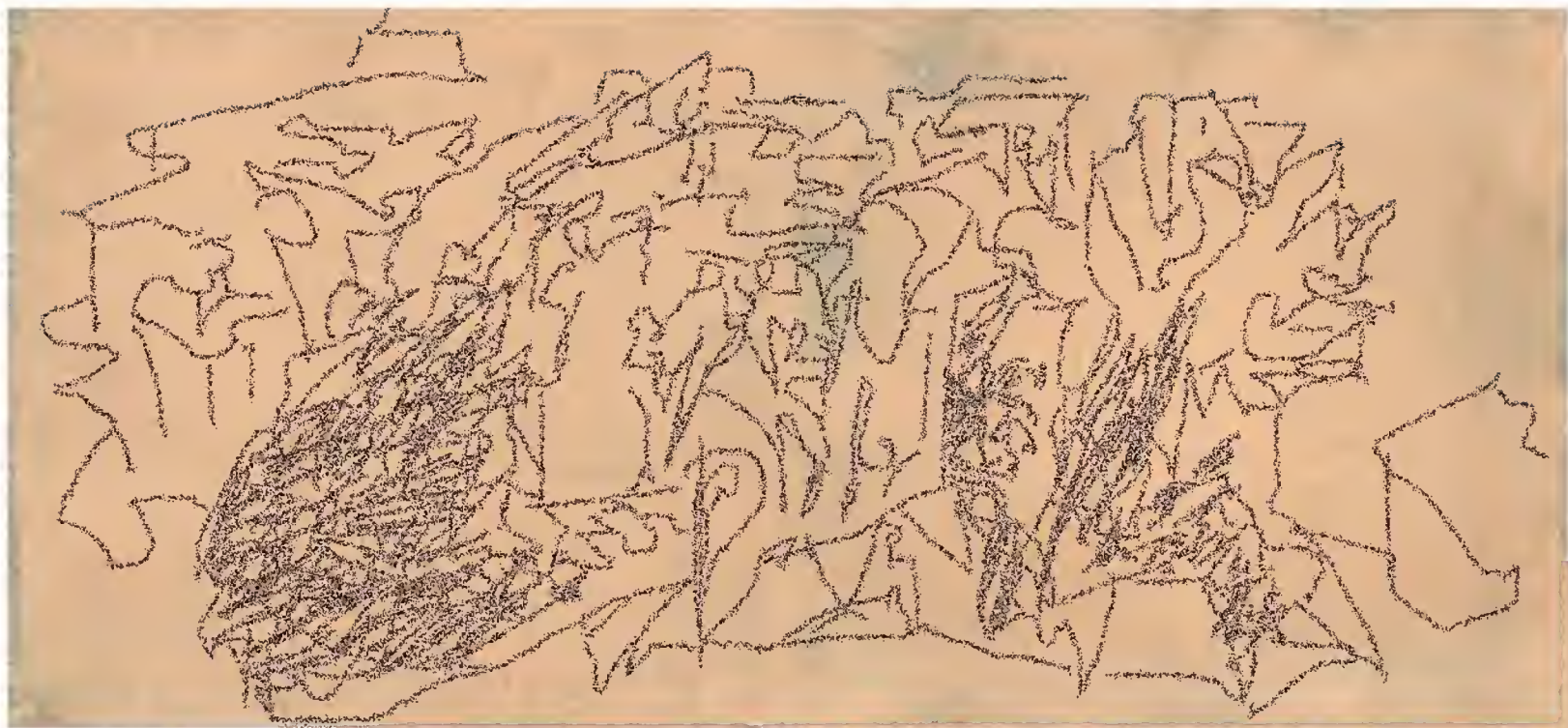










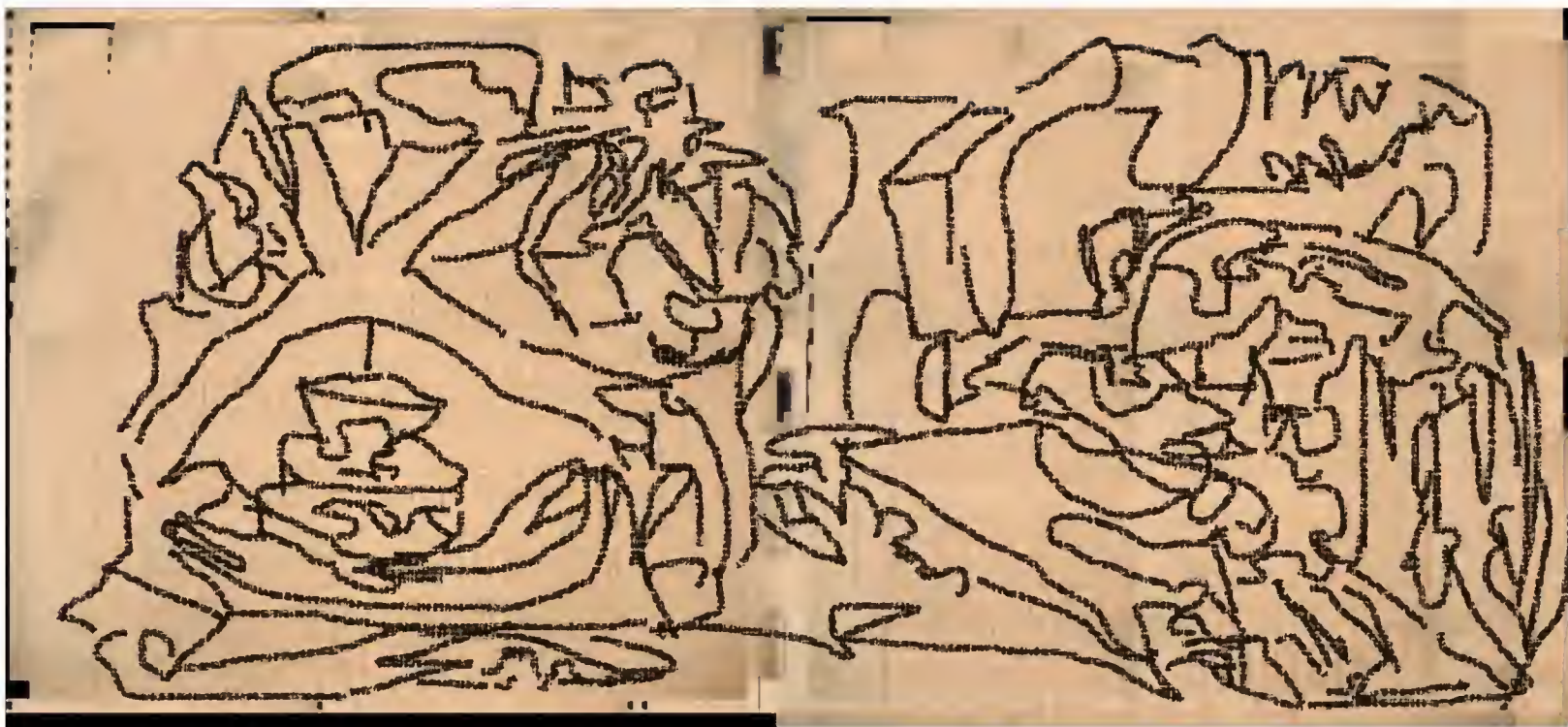




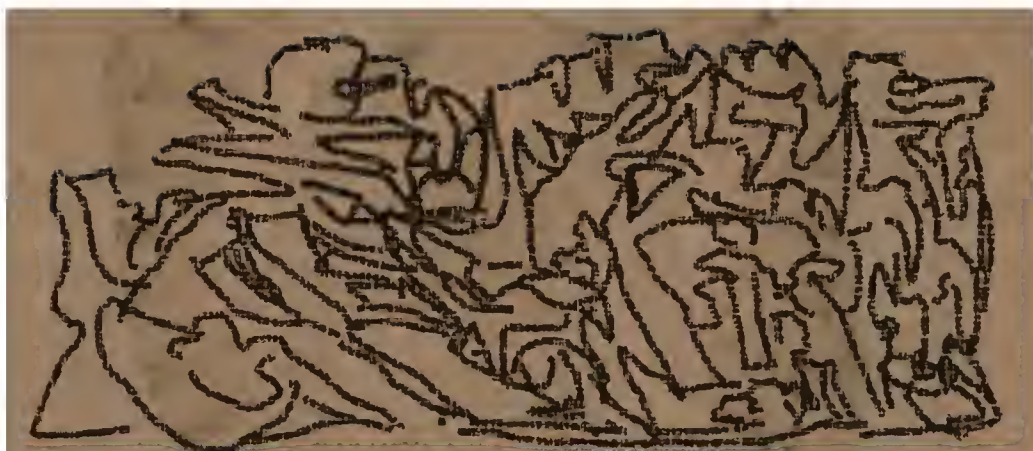










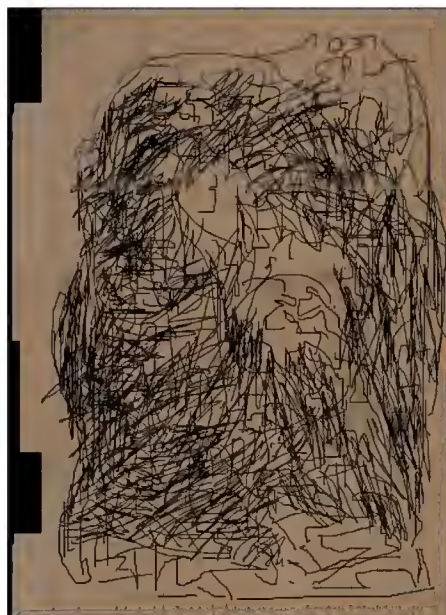


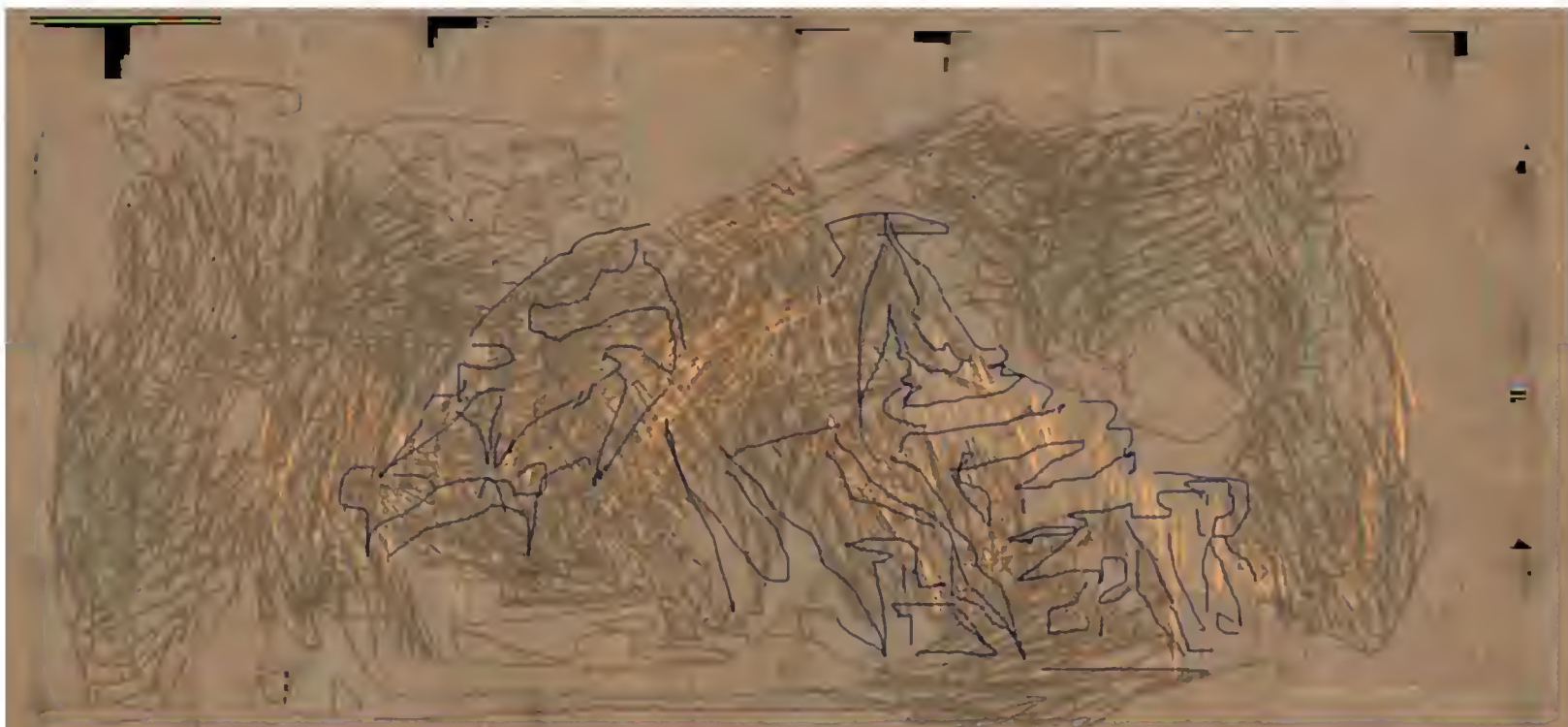




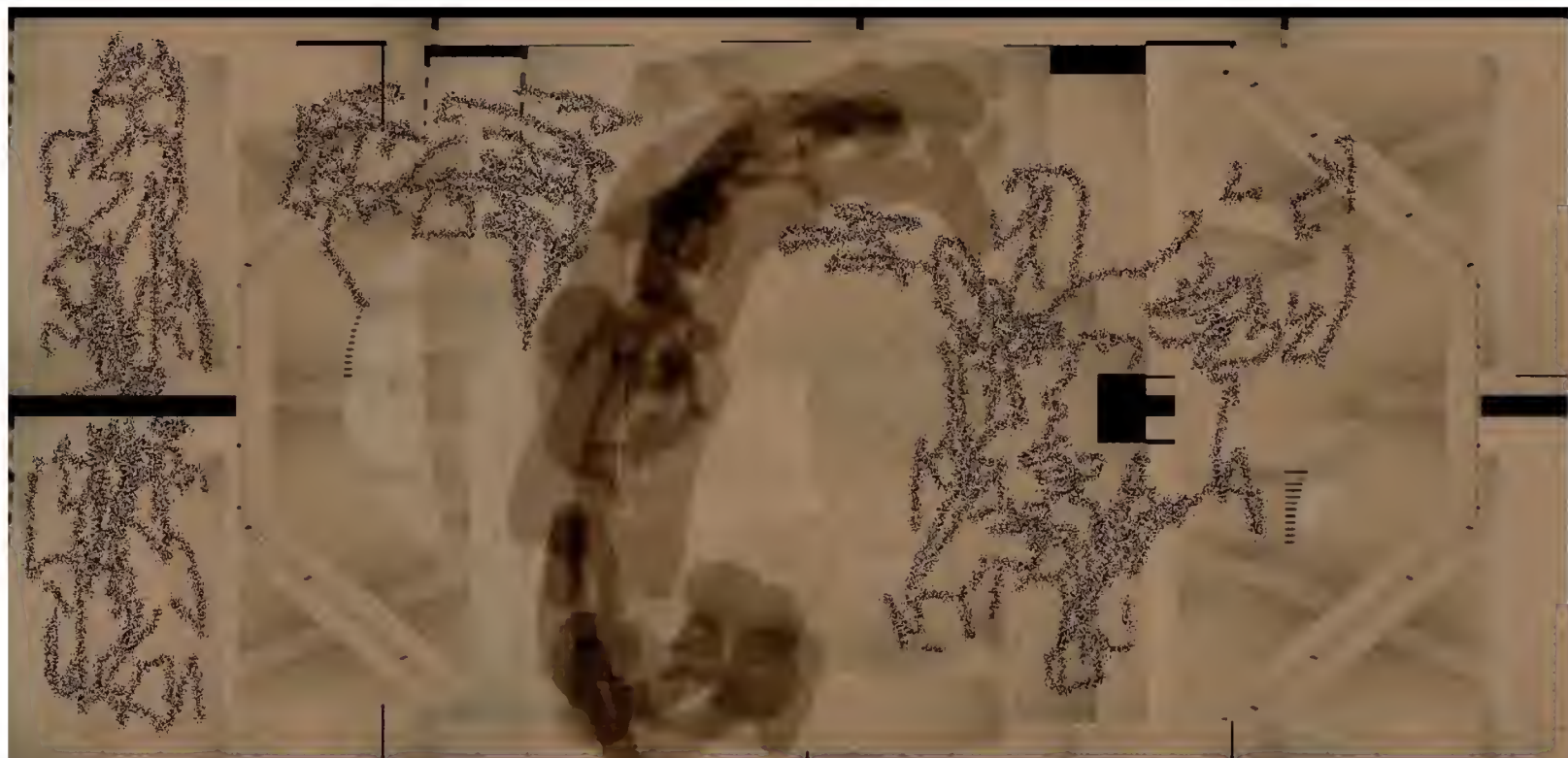




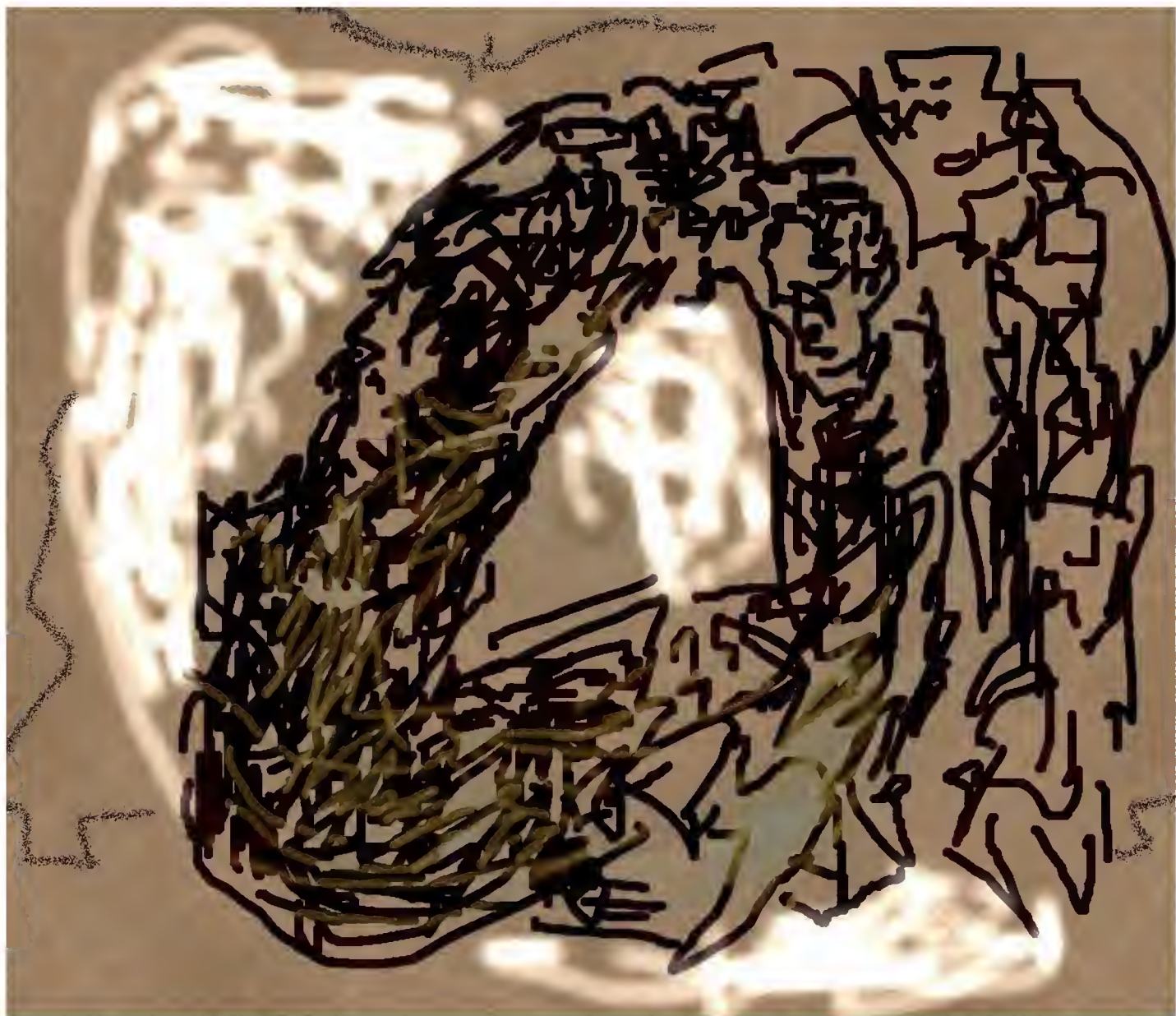


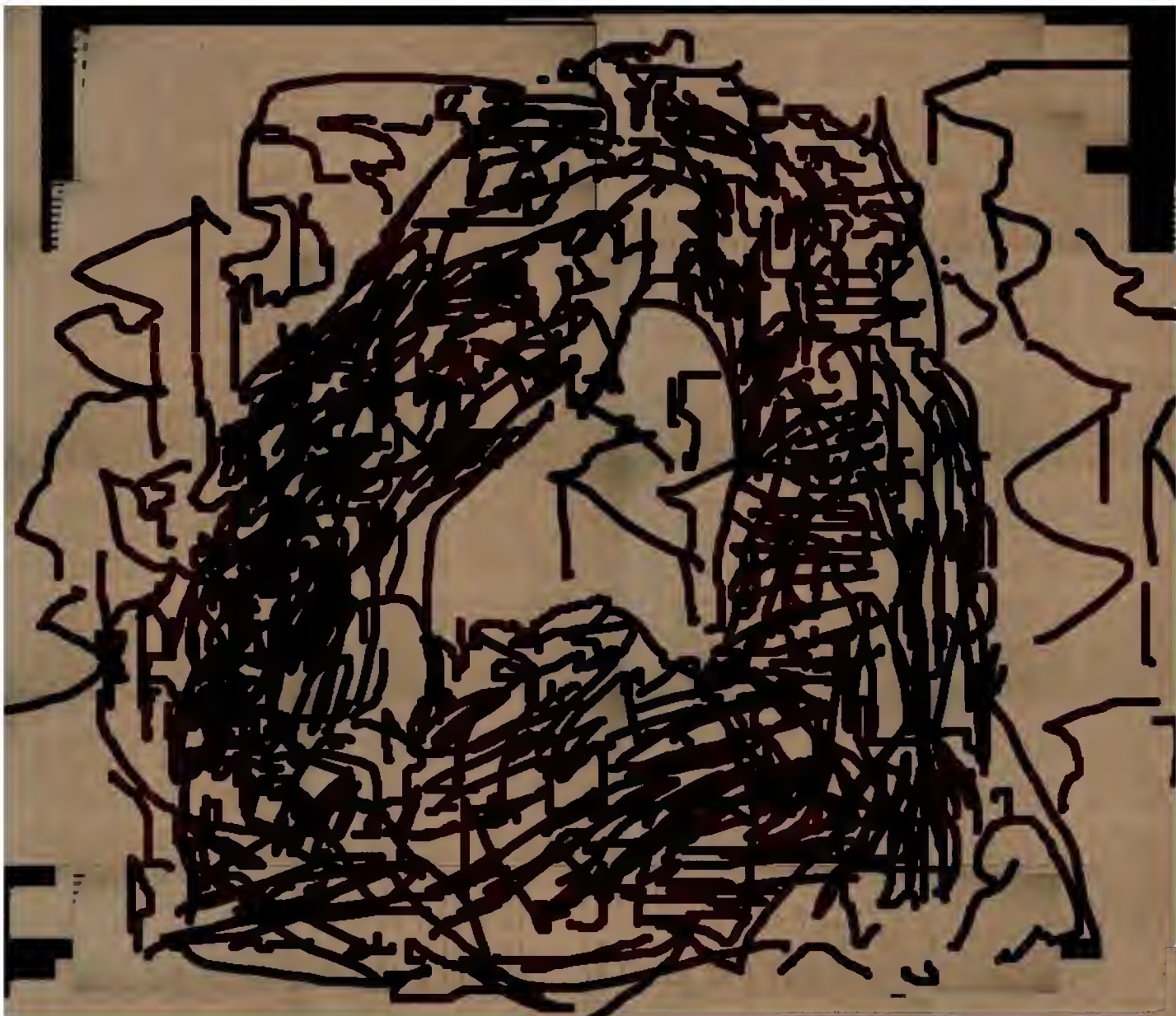


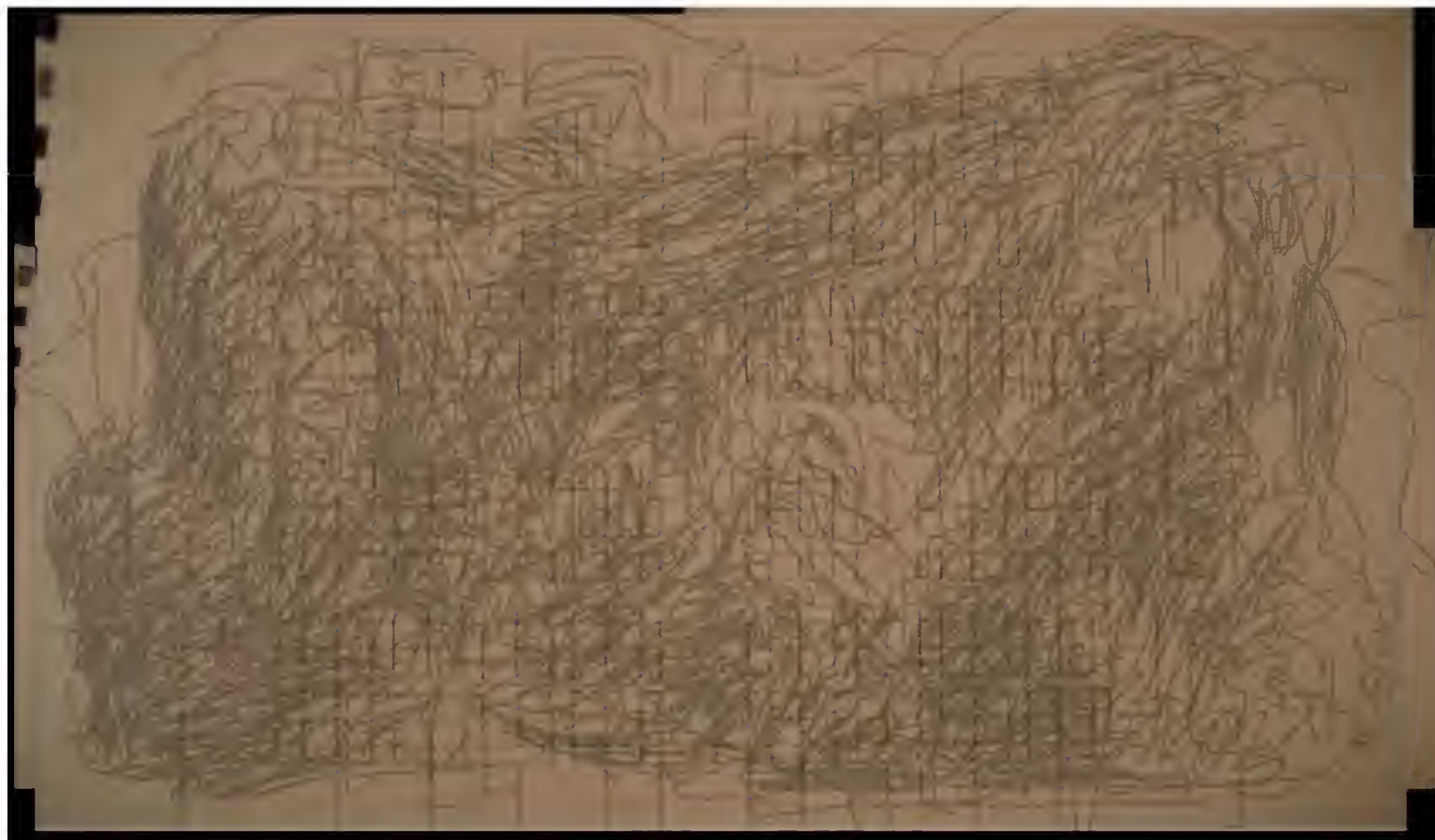


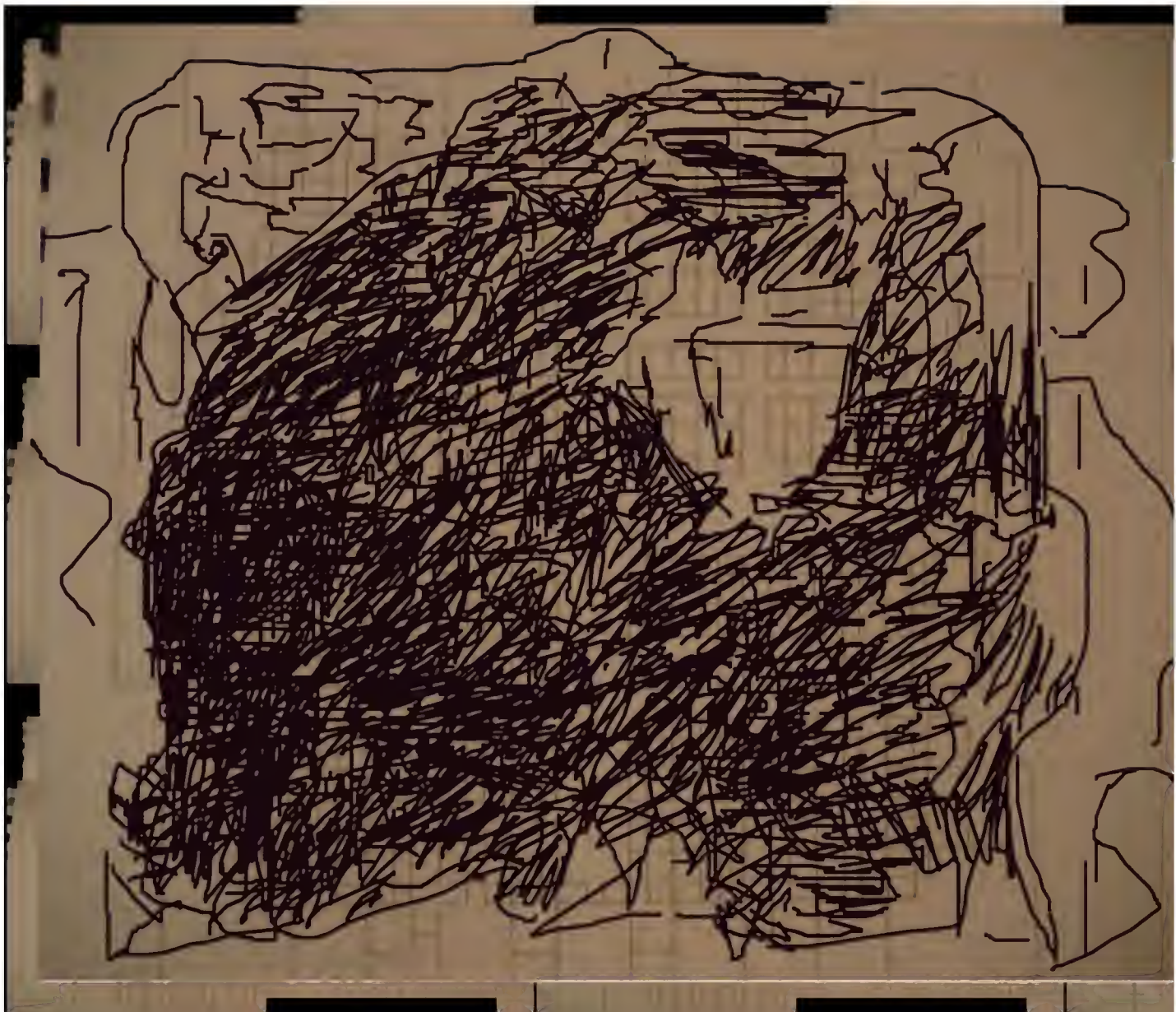




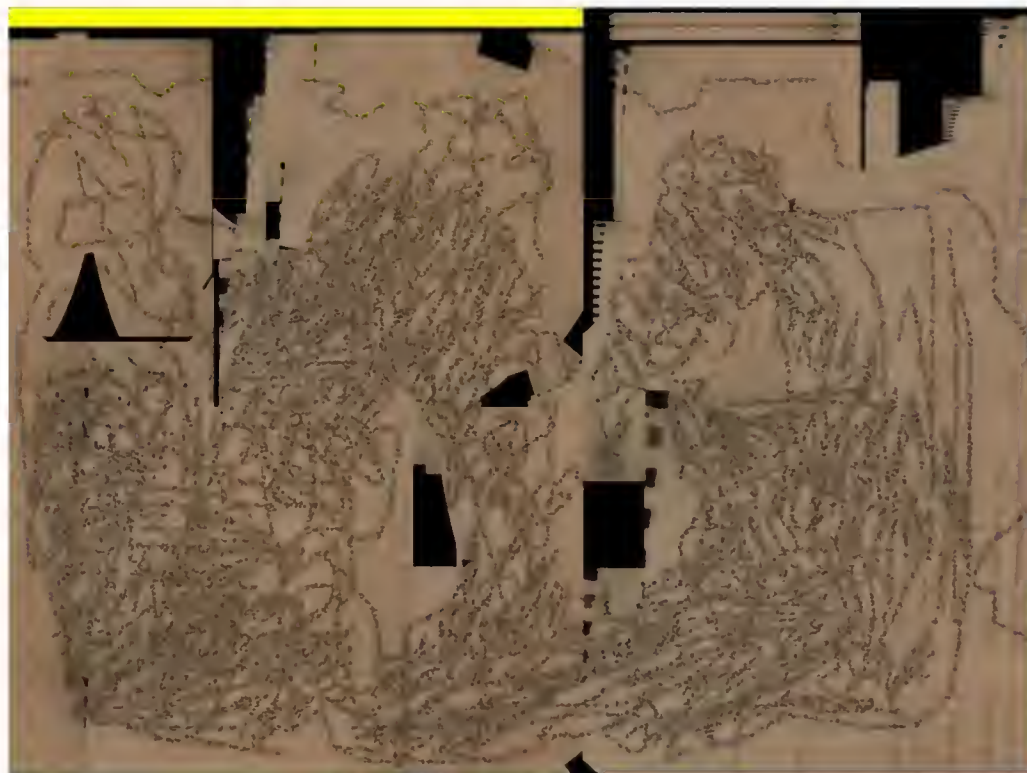


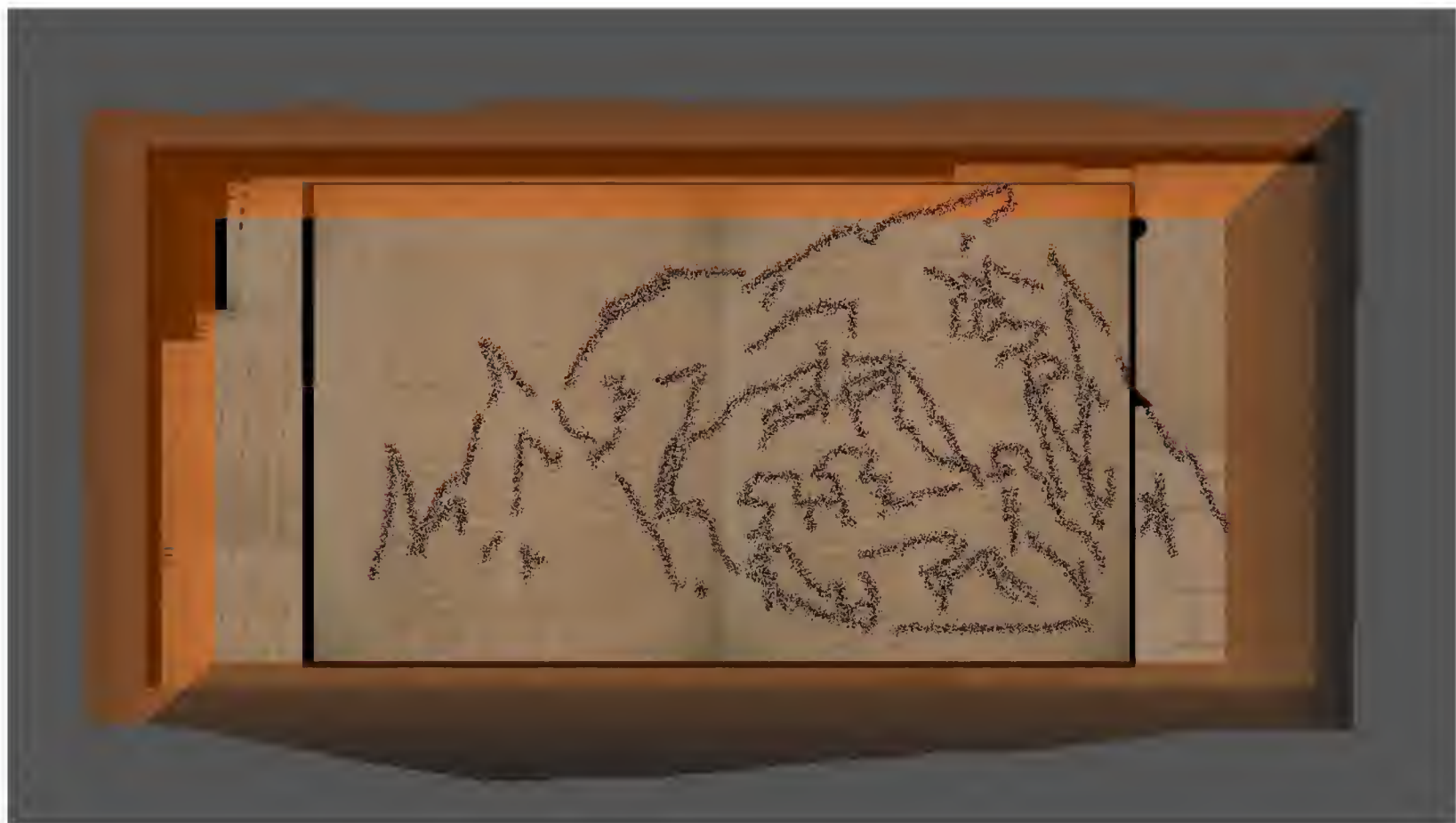






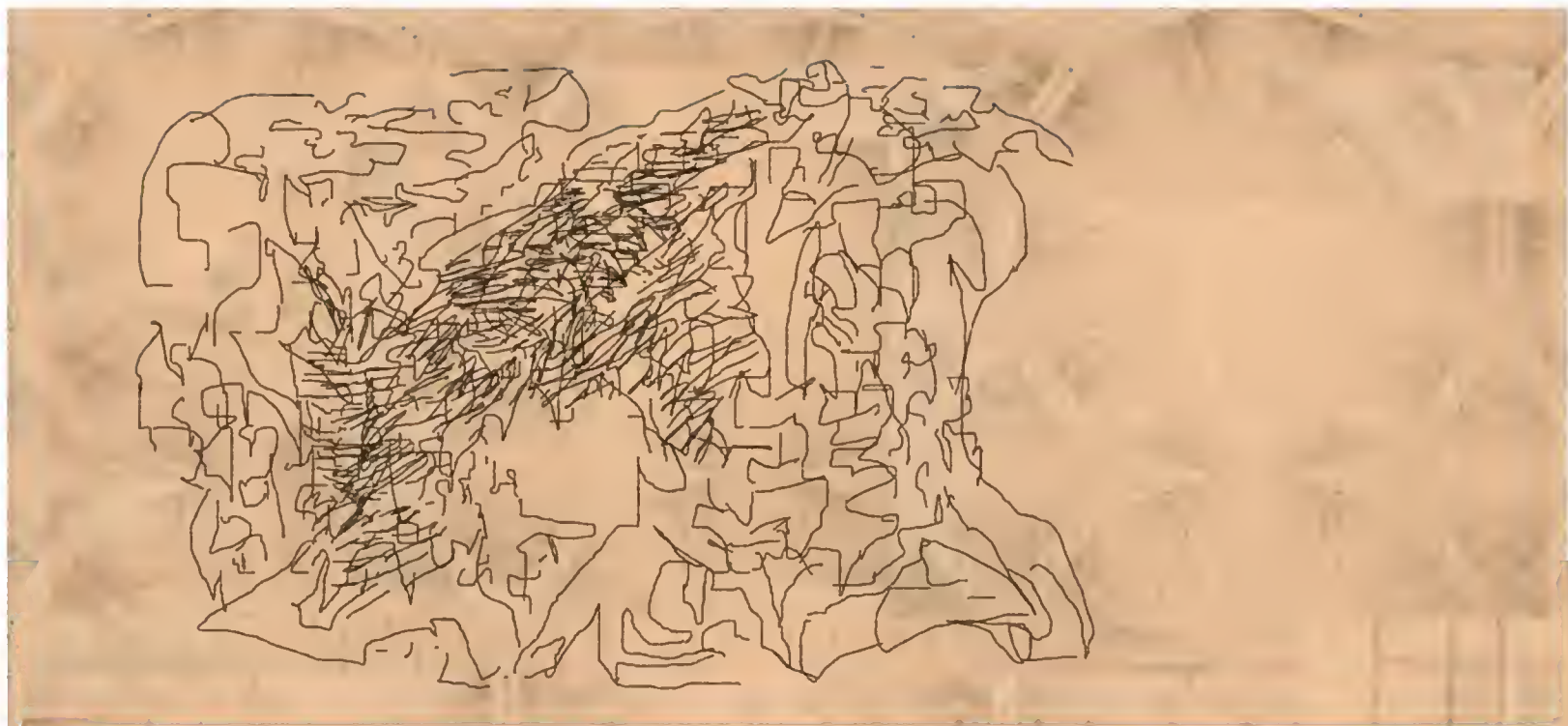


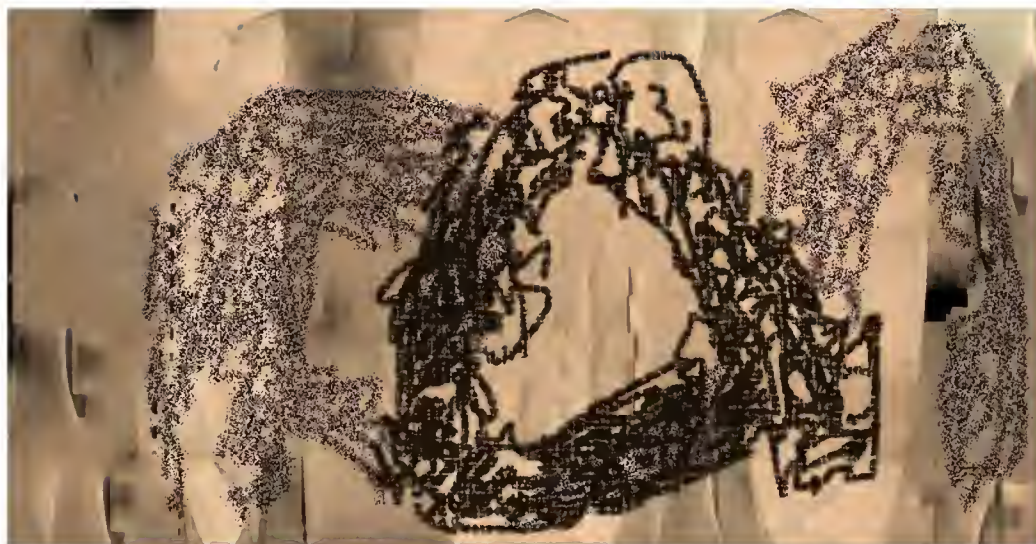




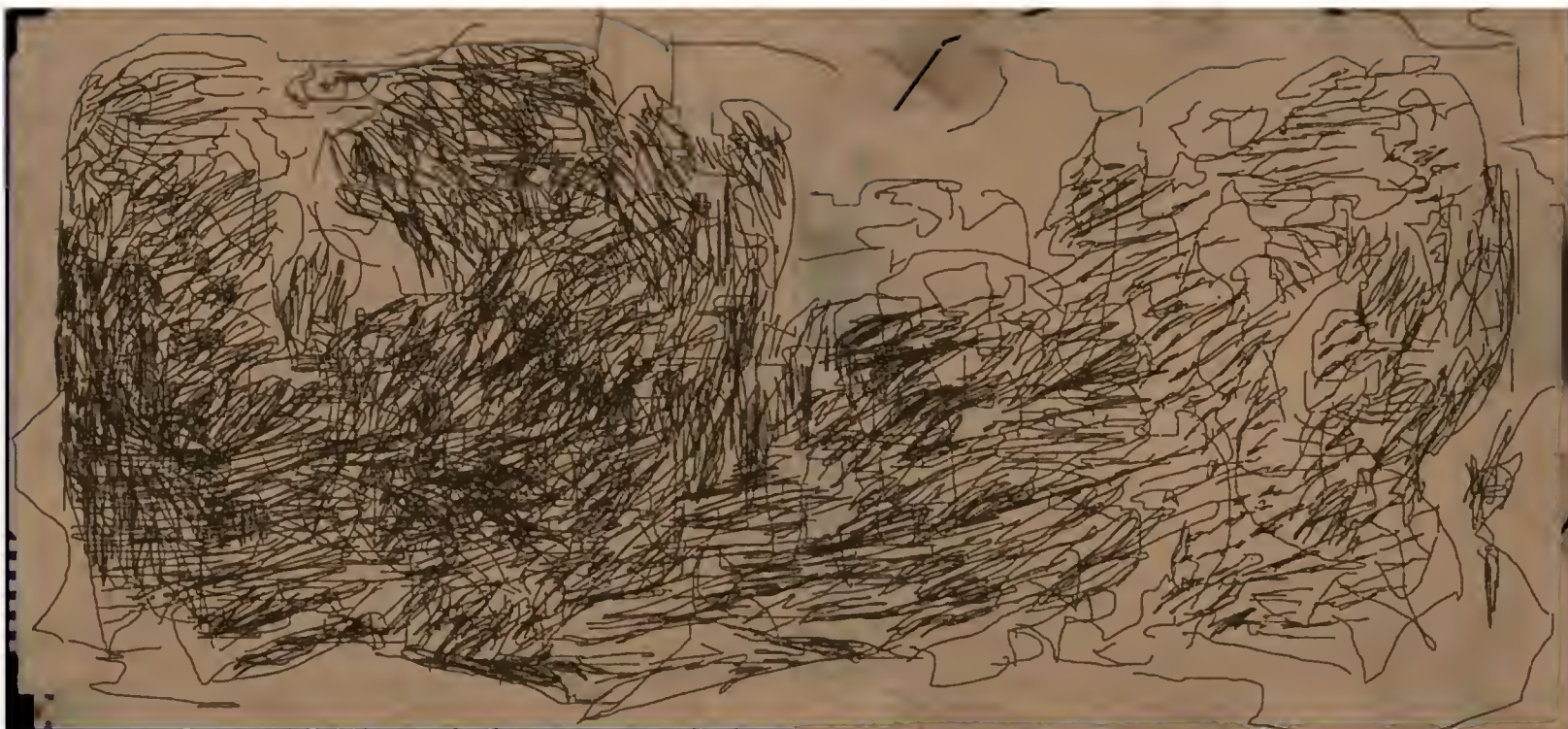


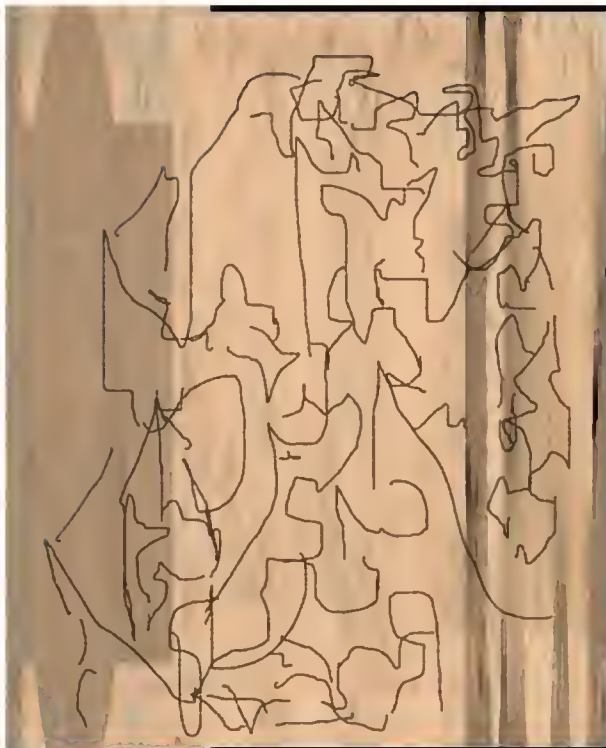


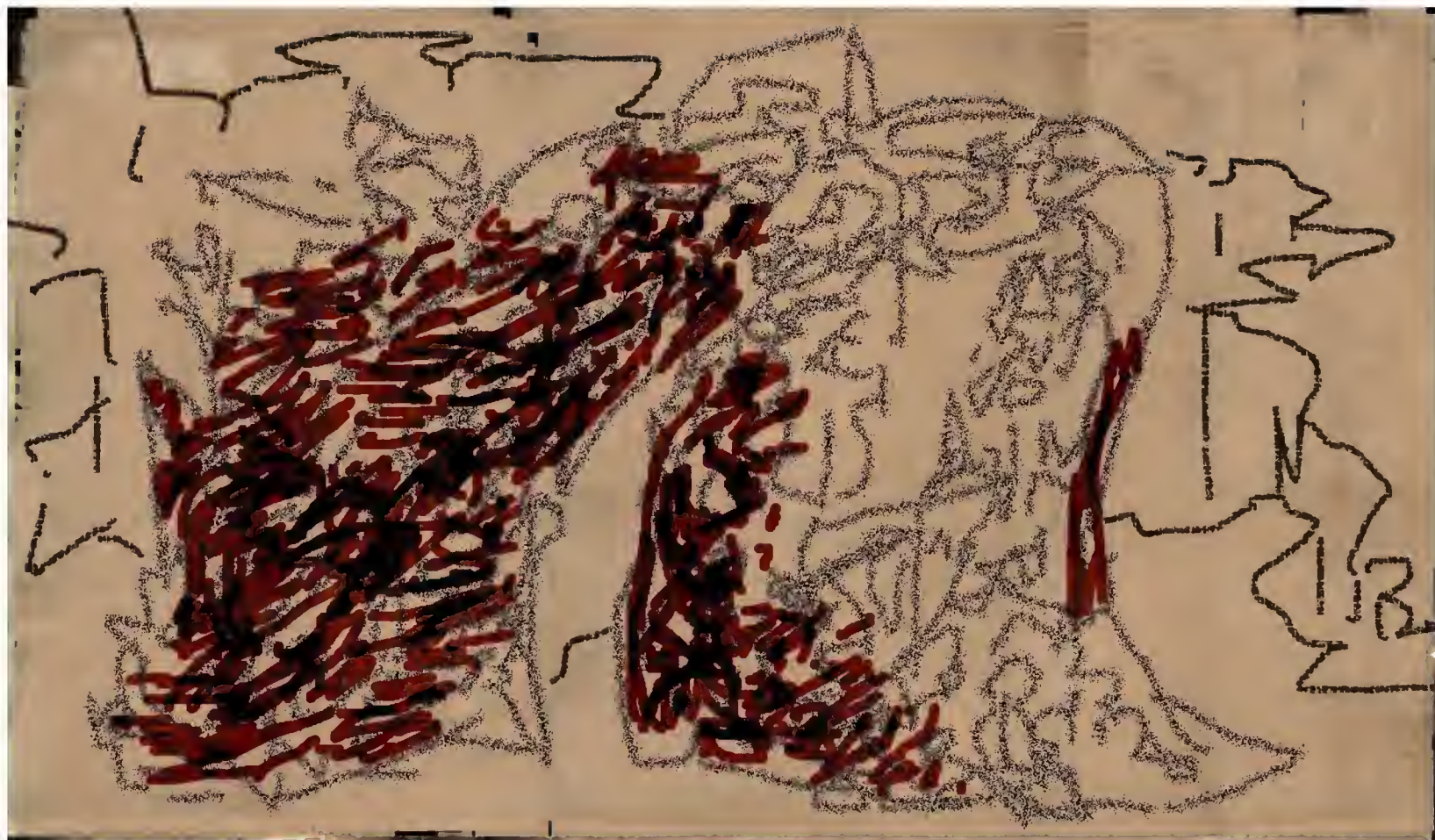




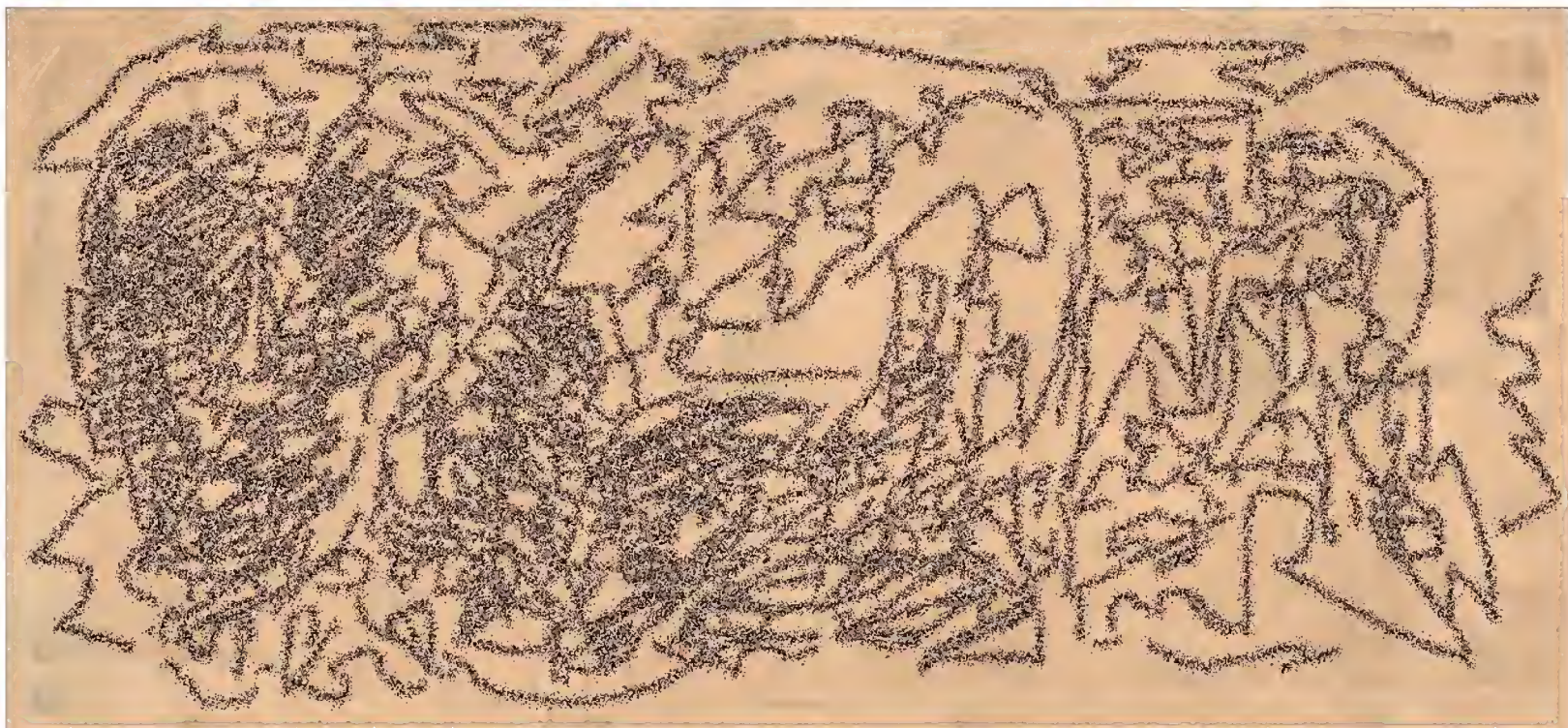




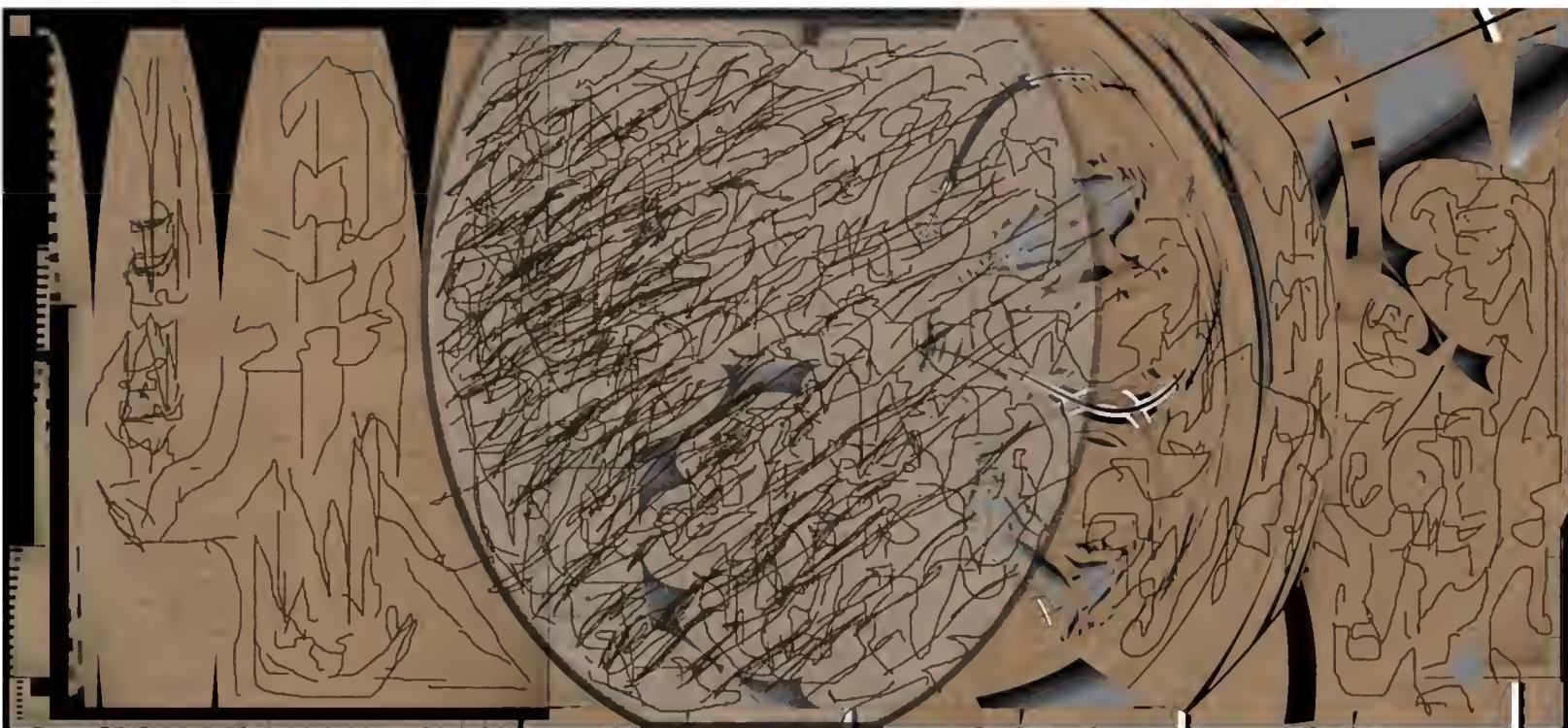


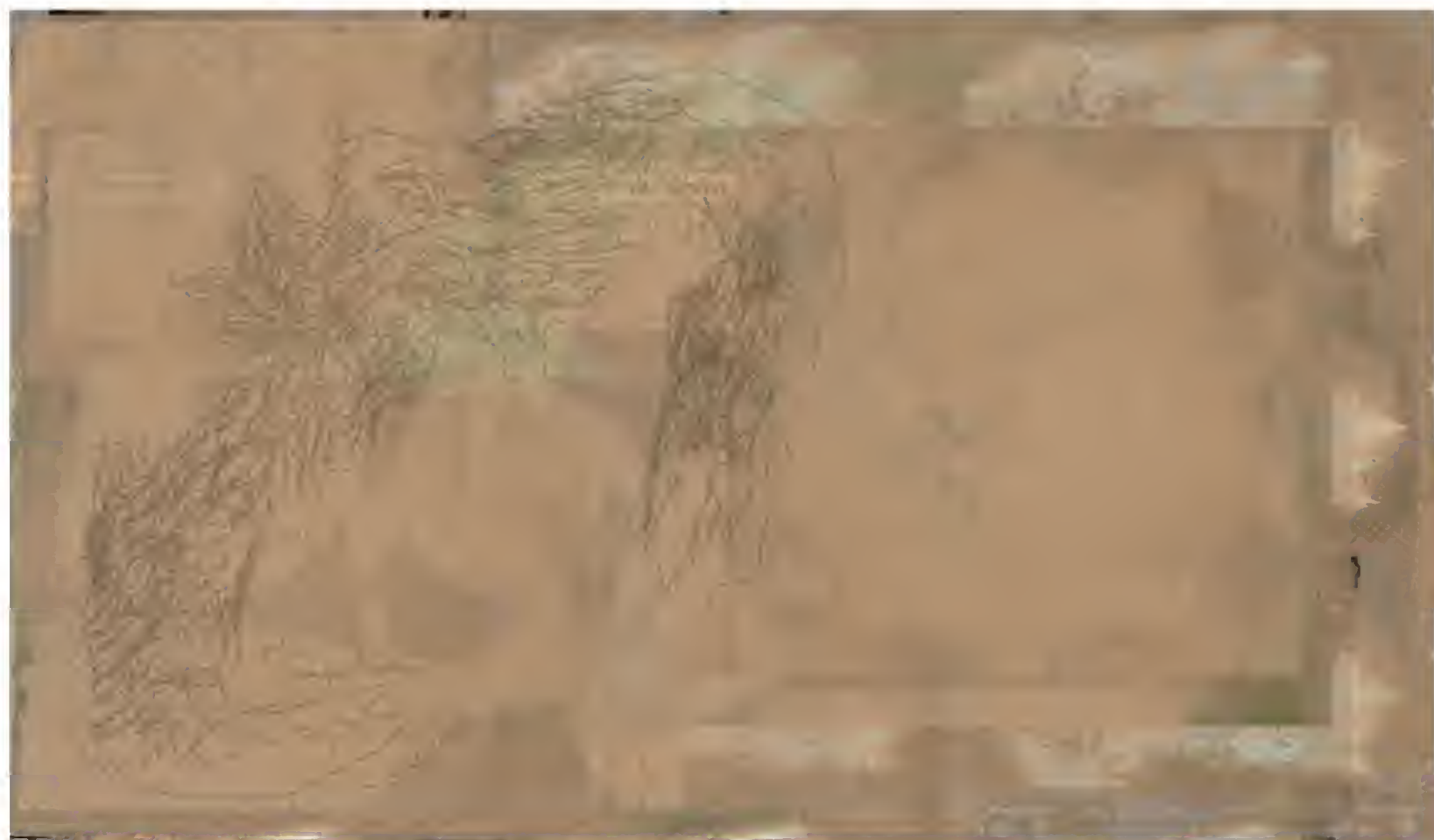


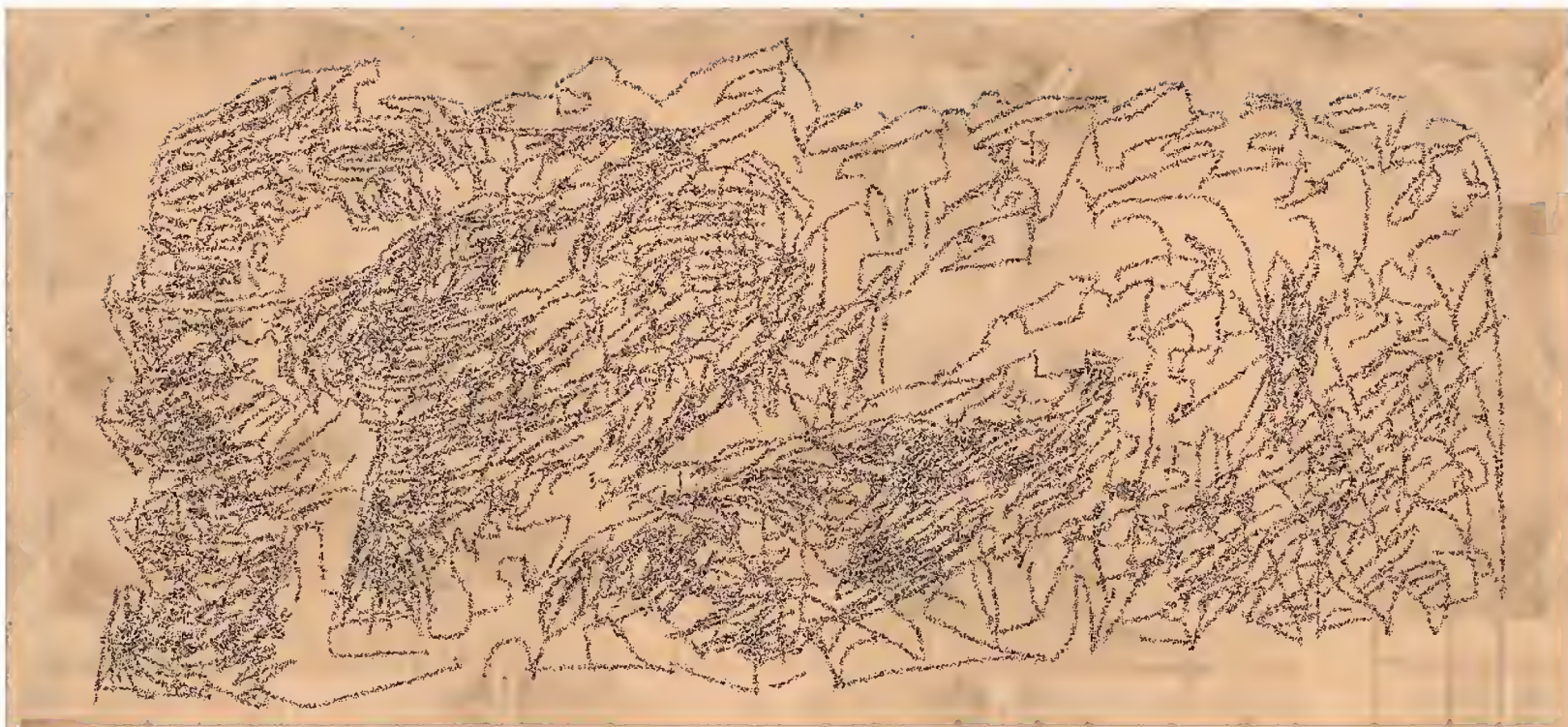




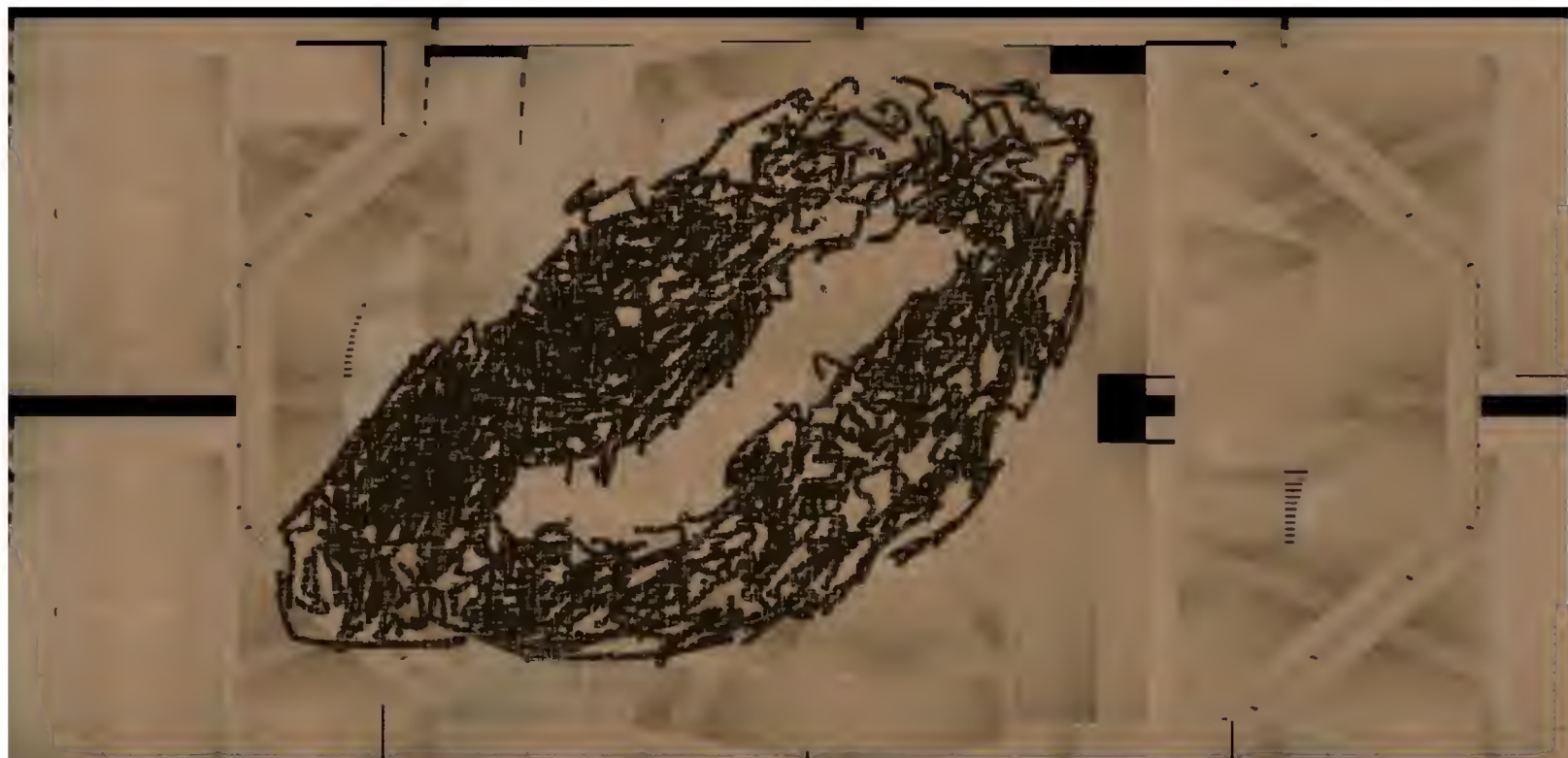


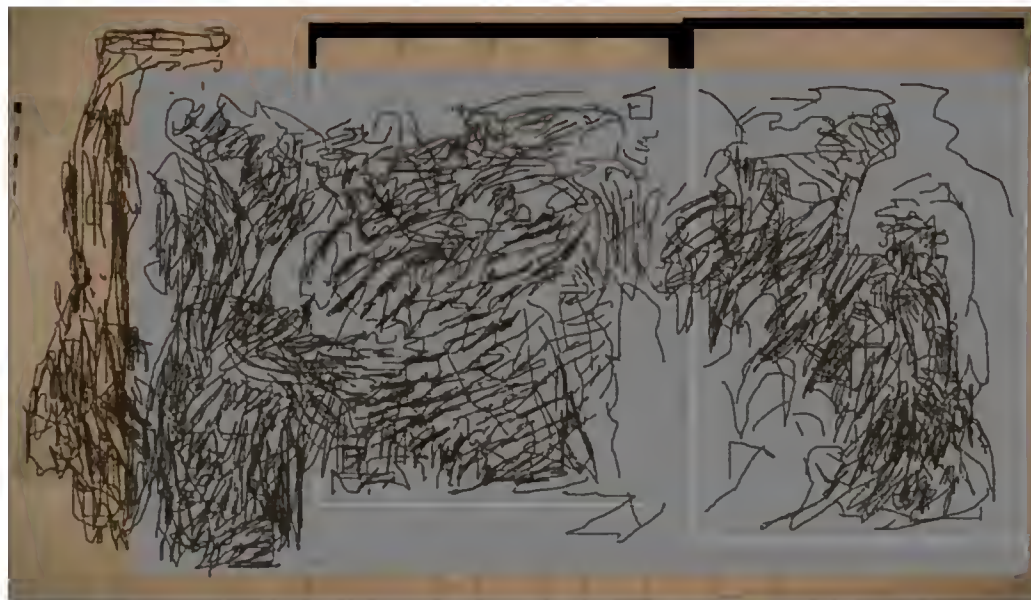


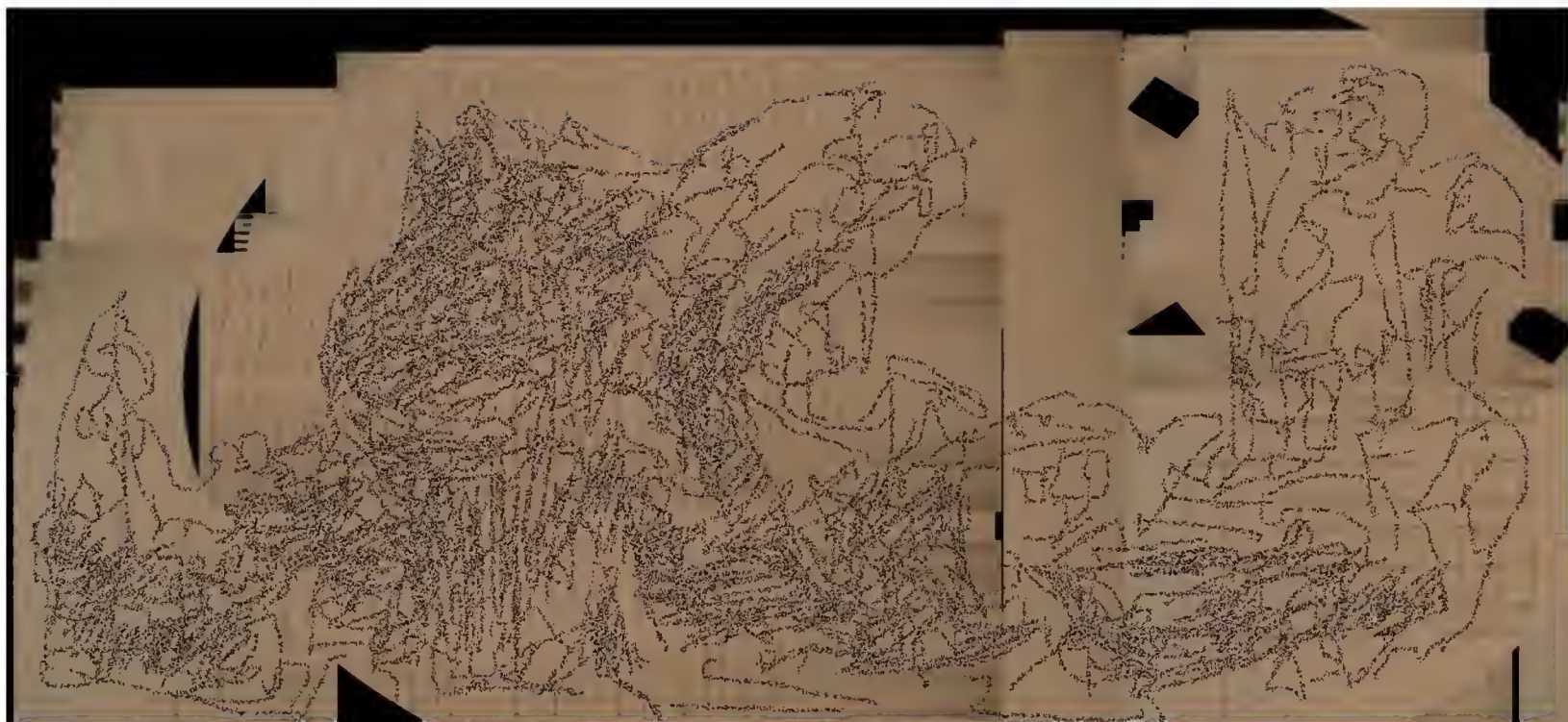










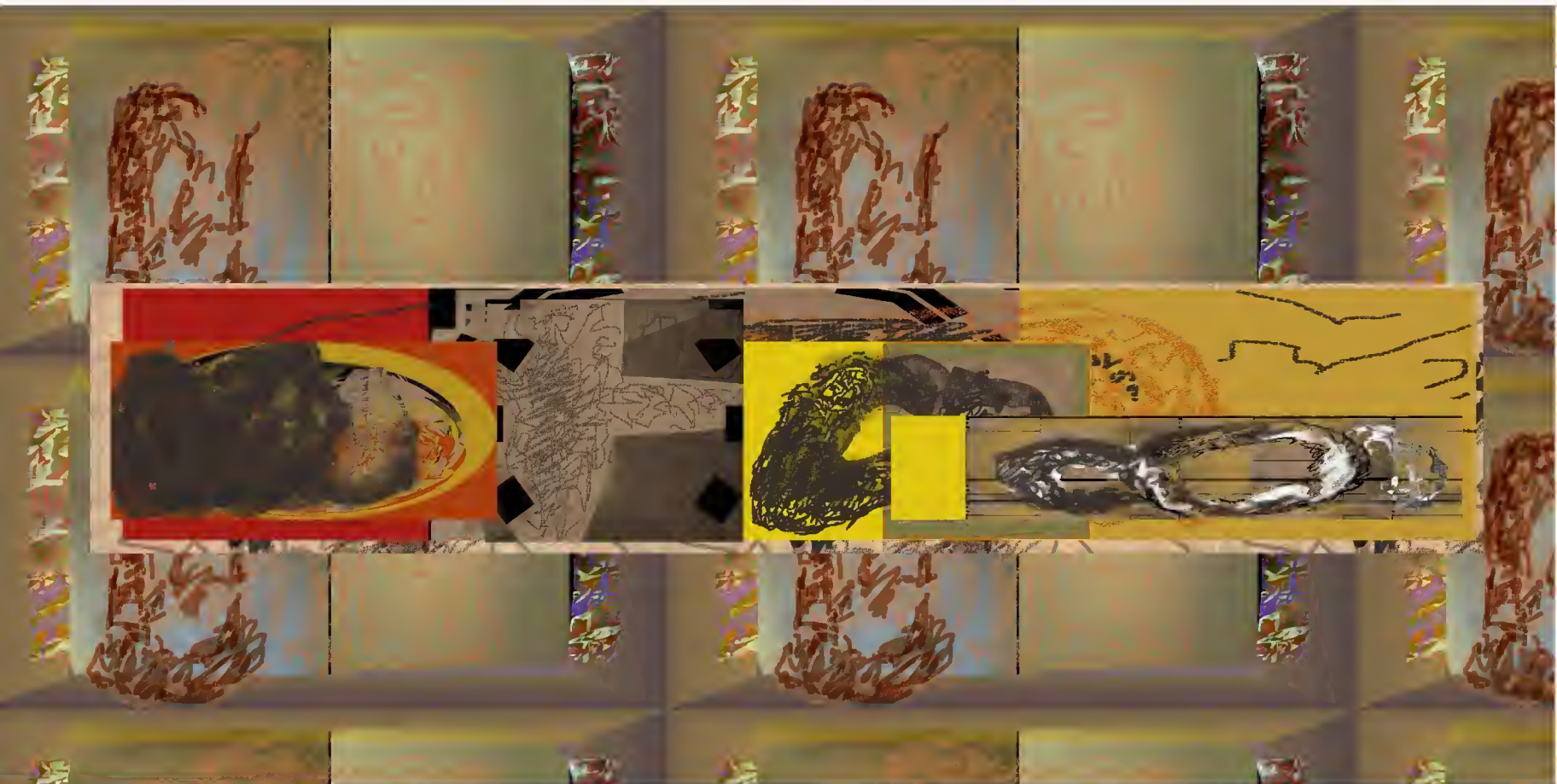


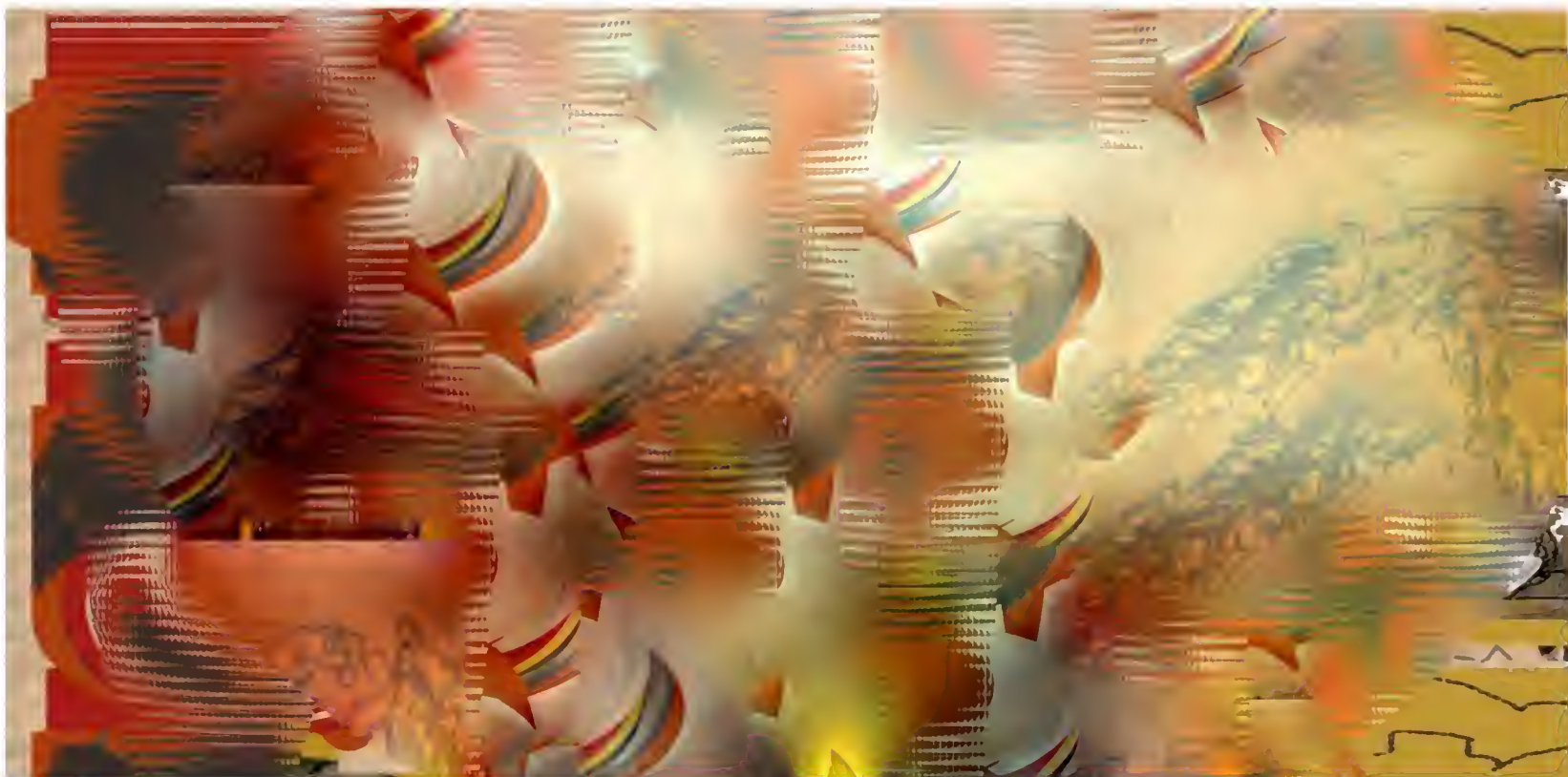




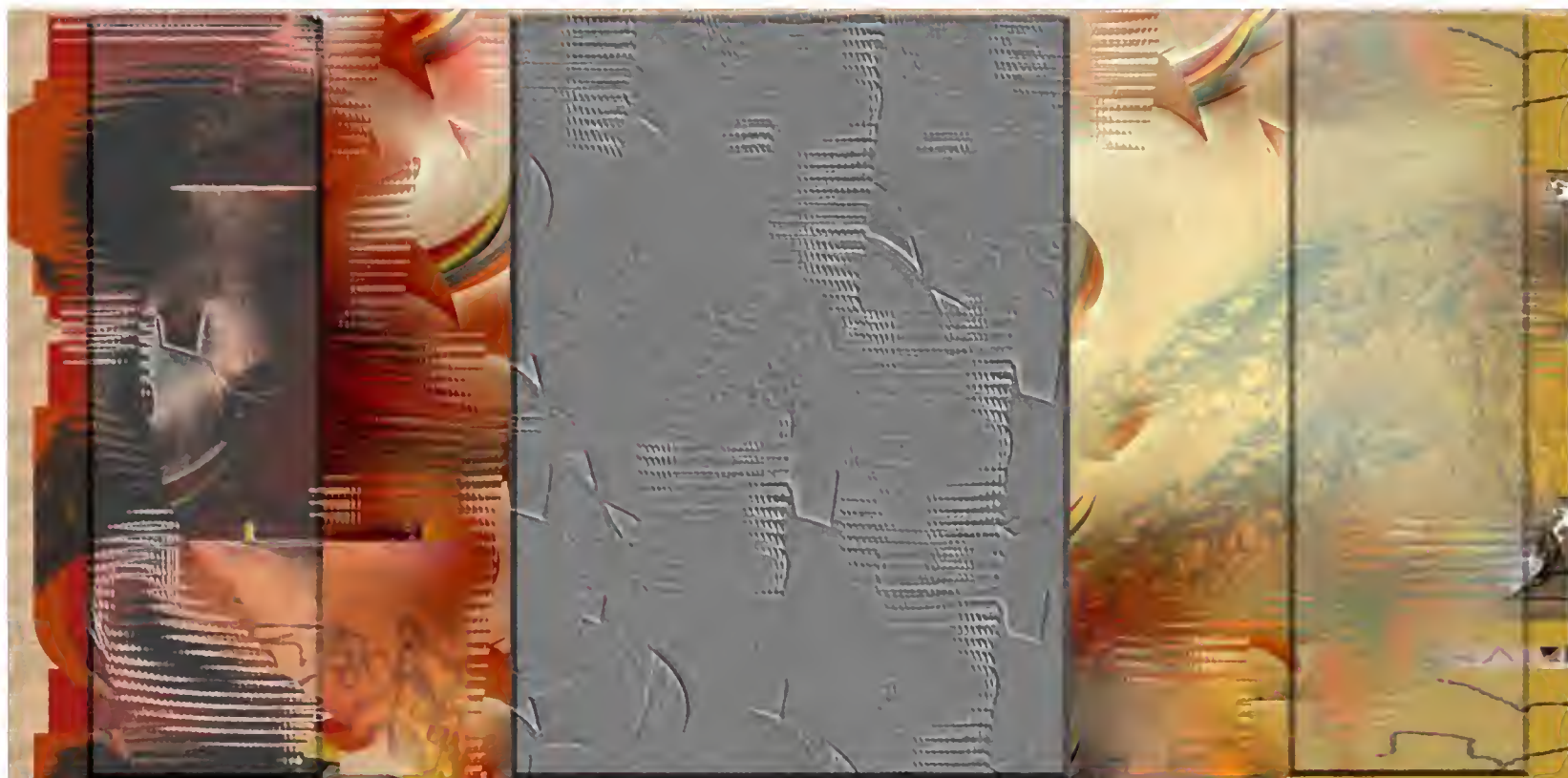


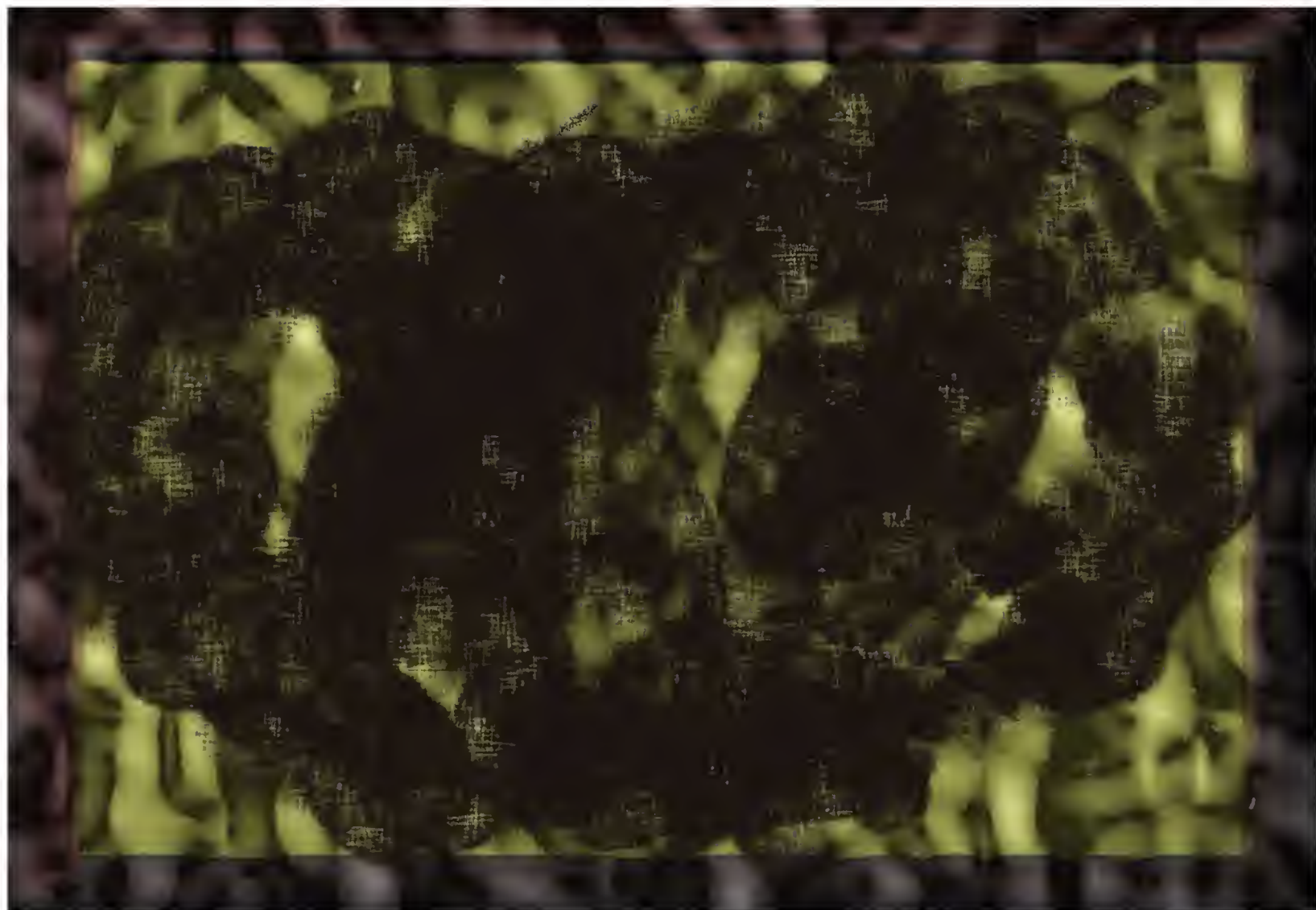
















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